Media Madness: Is CBS Next? Dan Dorfman's Bottom Line

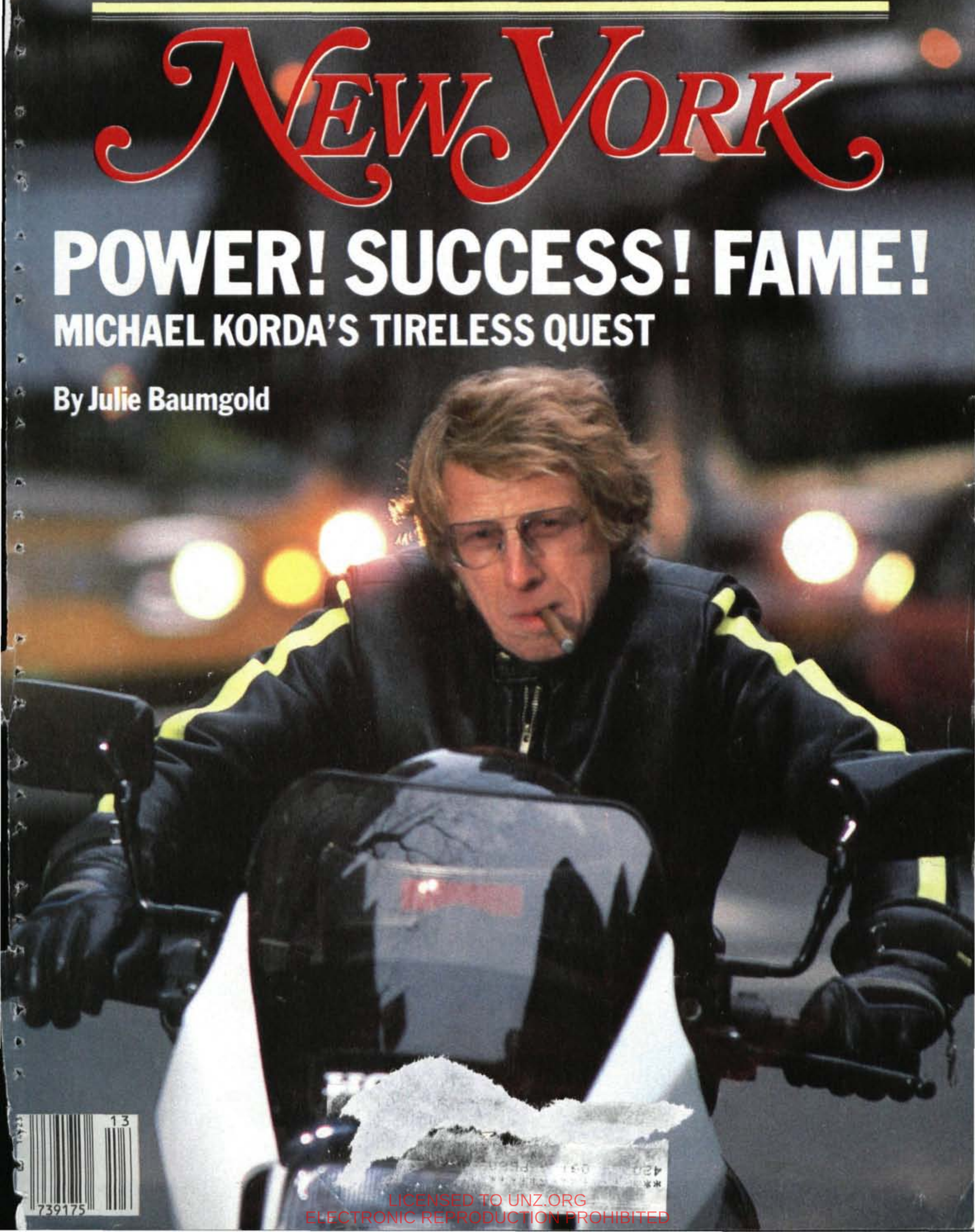
The Petaluma Papers—The Making of a Hot Restaurant

NEW YORK

POWER! SUCCESS! FAME!

MICHAEL KORDA'S TIRELESS QUEST

By Julie Baumgold



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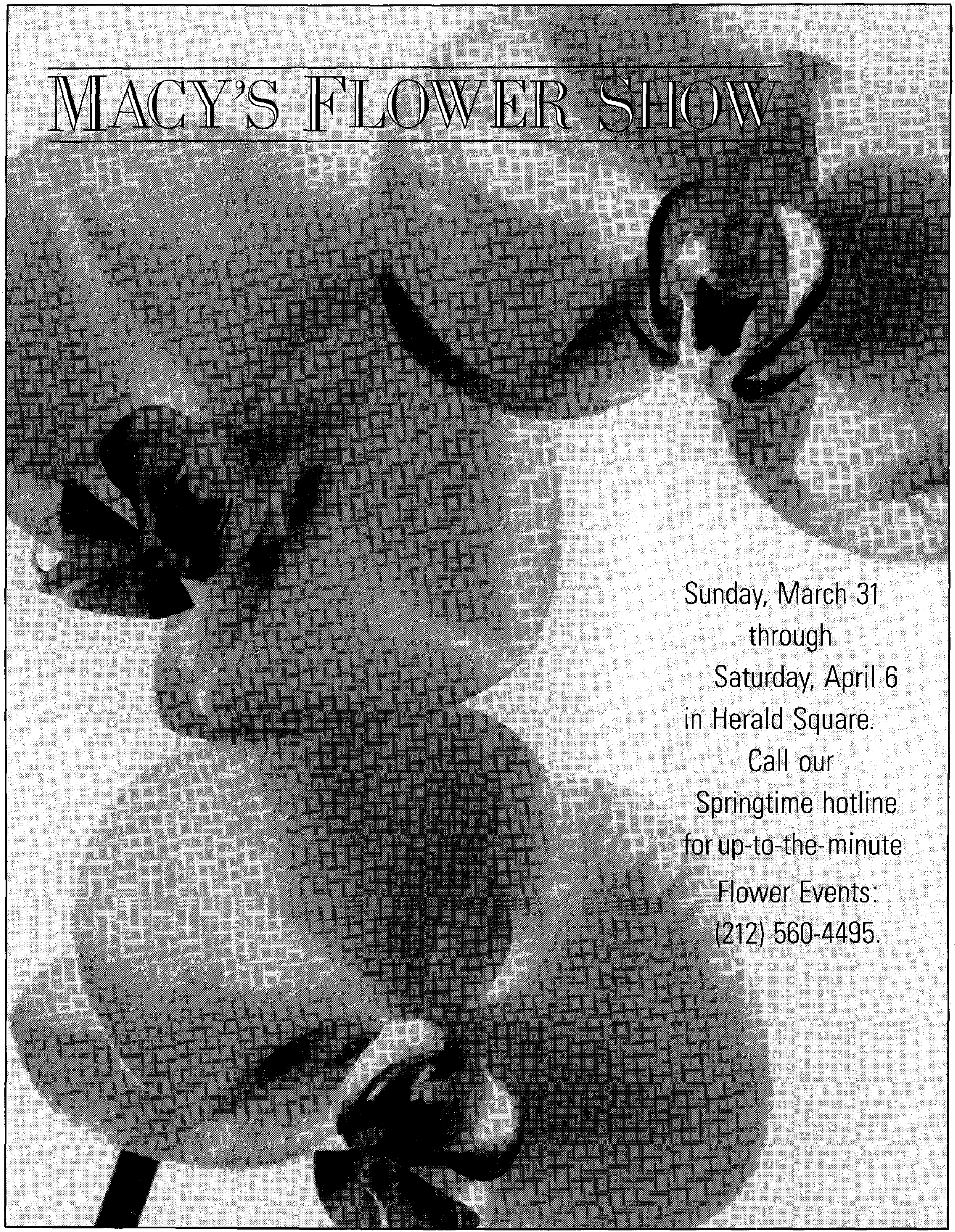

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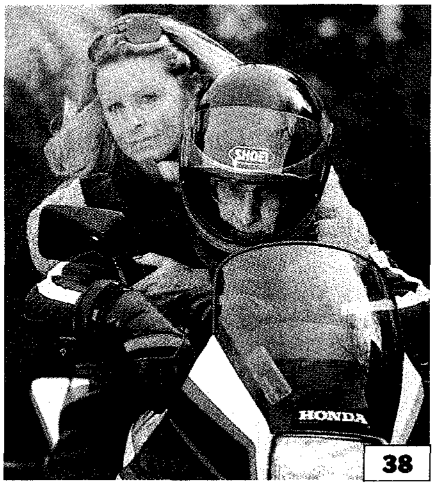

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Power! Success! Fame!

By Julie Baumgold

Michael Korda approaches his life as a novel that needs work—he's always refining its leading male. At 51, he is the editor-in-chief of Simon & Schuster, a best-selling author, and probably the only New York book editor with an M-16 in his home office. Like the characters in his novels, Korda has simplified his life: He sleeps only four hours and lunches nearly every day at the Four Seasons. And like them, he is an enormous success—his new novel, *Queenie,* is a Literary Guild selection with a first printing of 150,000.

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The Petaluma Papers

By Michael Stone

Eight years ago, when Elio Guaitolini built Parma with John Piscina, it cost them $90,000. Elio left Parma to start his own eponymous place. Now he's opened a new Upper East Side restaurant, Petaluma, and $90,000 barely paid for its refurbished air conditioner. With its postmodern architecture and American menu, Petaluma couldn't be more different from the restaurant Elio had planned. But Petaluma is an eatery of the moment: Under pressure to succeed instantly, restaurant owners now hire architects and designers to help draw the right clientele.

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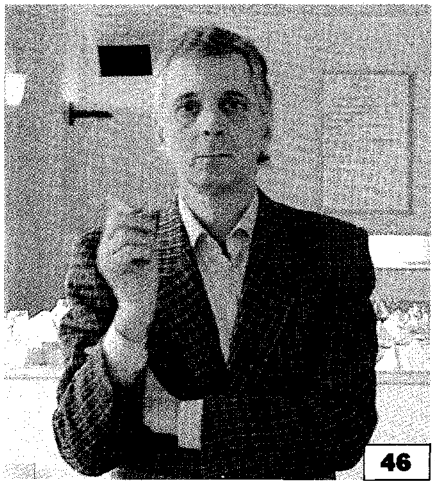
Carl Almodovar was an apprentice boiler inspector for the city when he did something that cost him his job. He saw another inspector take what he thought was a bribe—and reported it. Ten months later, Almodovar was fired, despite a city law that forbids the taking of an "adverse personnel action" against an employee who reports misconduct within his department. According to one of his superiors, Almodovar's problem was that he was "so damn interested in the work."



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"Windows are the eyes in the face of the store; they tell the customer what to expect," says Guy Scarangello, one of the city's top window designers. And the most innovative designers are telling customers to expect the unusual. *New York* asked five of the city's best to create vignettes incorporating some of the season's newest fabrics. The results.

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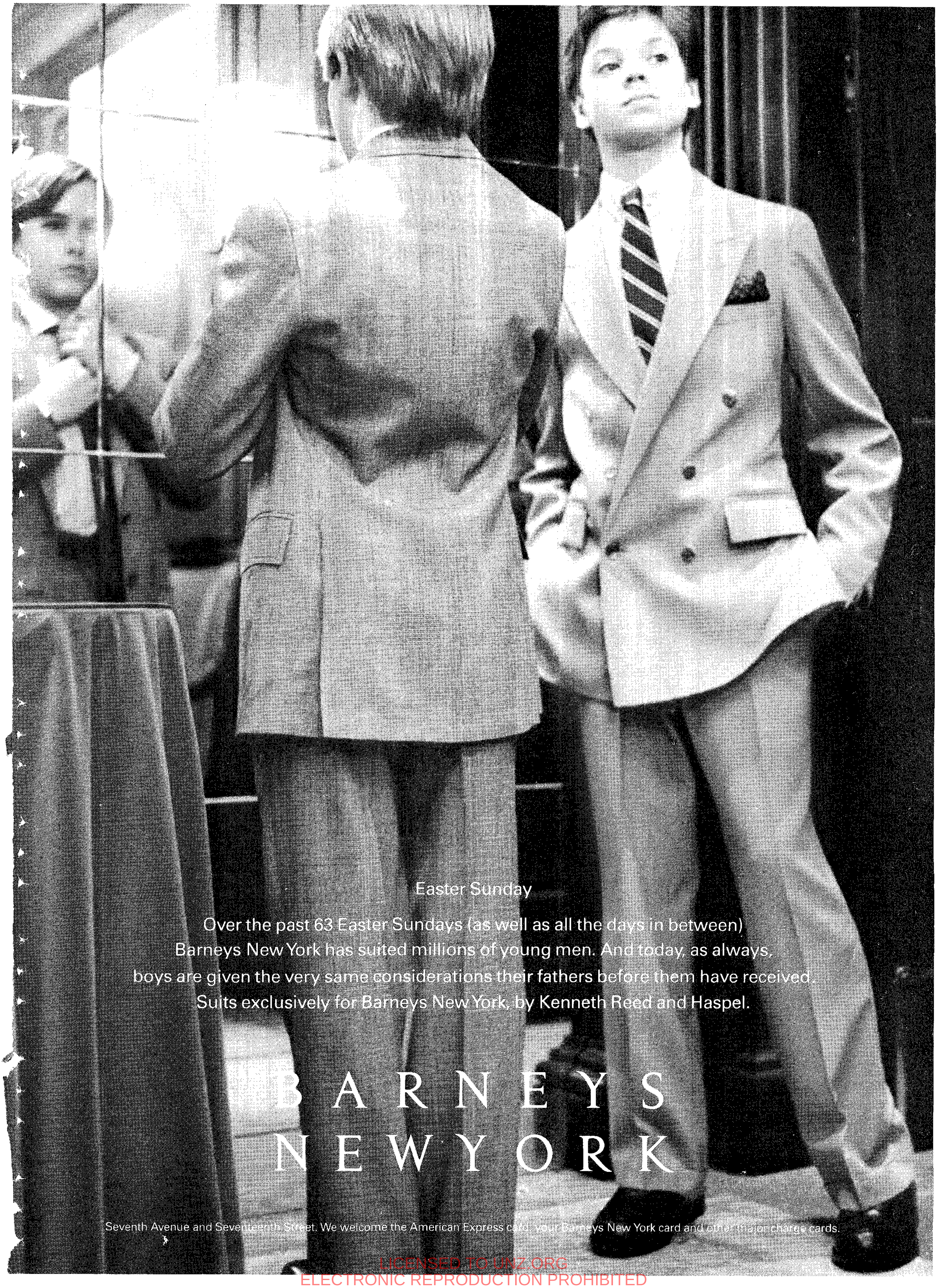

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LETTERS

Many people have been angered by a remark about AIDS *made at the theater by the critic John Simon that was reported in a newspaper column and by portions of Simon's review of* The Octette Bridge Club *in the March 18 issue of this magazine. The combination of the two utterances intensified the impact of each. A selection of letters on the subject follows, along with an expression of regret by Simon.* New York *Magazine, mindful of its role in the cultural and other life of the city, apologizes to homosexuals and others who found Simon's statements offensive.* *THE EDITOR*

THE MOST DANGEROUS BIGOTRY COMES from those who consider themselves superior intellects; such bigotry was in Simon's review ["Theater: Little Week of Horrors"]. Simon wrote, "The sisters are . . . lampooned as ludicrous jerks from a typically homosexual, misogynist point of view." Generalization is the first weapon on which a bigot relies. And has it occurred to Simon that one can love men without hating women? My grandmother always told me, "Pity the poor soul who has to feel bad about somebody else so's he can feel good about hisself." Yet Simon's contempt goes on: "As my readers know, I have nothing against honest work by homosexuals, but *this* is faggot nonsense." At this point, my outrage ceased, and I took my grandmother's advice and simply felt pity for the poor soul. But the final words regarding Simon's latest insensitivity should be left to a man more eloquent than my grandmother and almost as wise: "The lady doth protest too much, methinks."

Kevin Sessums
Manhattan

SIMON WAS RECENTLY QUOTED AS SAYing, "Homosexuals in the theater! My God, I can't wait until AIDS gets all of them!" I have often defended Simon because I respected his wit and standards in film and theater. But I can no longer look up to a man who so insensitively dismisses both the suffering of AIDS victims and the contributions by homosexuals to the theater—and the rest of the world.

Bill Oransky
Manhattan

MANY OF US IN THE THEATER HAVE SUFfered Simon with a tolerance foreign to his nature. But now he has gone too far. His Nazi-like condemnation is particularly shocking at a time of great pain for many homosexuals and their friends.

Gilbert Parker
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

PERHAPS SIMON WOULD LIKE PLAYBILLS to have pink triangles to ensure that "faggot nonsense" doesn't erode our theater. Simon should leave his paranoid personal vendettas out of your magazine and save his moronic sputterings of homophobia for the psychiatrist's couch.

John Olesen
Manhattan

I WAS A CHARTER SUBSCRIBER TO YOUR magazine. I will never read it again and will spend as much time and energy as necessary to see that others do the same.

Vito Russo
Manhattan

HAS SIMON LOST HIS MIND OR SIMPLY ALL sense of decency? To use a few of his own words, I find his review "manipulative, dishonest, and contemptible." As a writer, Simon has few peers. As a theater critic, he is becoming as "meretricious" as his reviews and equally as vulgar.

George H. Pittman
Manhattan

SIMON'S ASSESSMENT OF THE PLAY'S THEatrical worth was accurate, but his statement that it represents "faggot nonsense" is totally unfounded. Simon's fantasy of bars where gay men perform plays reveals both his ignorance of gay life and his paranoid homophobia.

John Barrow
Manhattan

IT'S OBVIOUS THAT SIMON'S BIGOTRY HAS finally invaded his critical judgment. If he must resort to speculations on the sexual preferences of playwrights, perhaps the time has come for him to stop writing reviews. We shouldn't have to encounter his drivel in the pages of a presumably quality magazine.

Andrew Miller
Manhattan

WE PROTEST THE PHRASES "TYPICALLY homosexual, misogynist" and "faggot nonsense" in Simon's review of *The Octette Bridge Club.* A critic must be free to state a negative judgment as harshly as he needs. But Simon's review never explains how the point of view expressed in *The Octette Bridge Club* differs from a "typically heterosexual, misogynist" one. In other words, Simon uses the phrase "typically homosexual, misogynist" to abuse the author to no meaningful purpose. If Simon, in castigating a different play, had written, say, "Catholic nonsense," "kike nonsense," or "nigger nonsense," no one would overlook the fact that his intention was to insult rather than criticize. We believe it is a critic's job to examine stereotypes—the lazy catchphrases of people who prefer not to think—rather than create them, use them thoughtlessly, and encourage others to use them.

Peter G. Davis
David Denby
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Tobi Tobias

WHY, WHEN WE ALL KNOW THAT SIMON IS intelligent and rational, must he resort to hysterical bigotry, insulting an entire class of people because he was offended by a single person? His remarks were stupid, insulting, and entirely uncalled for.

Ulysses G. Dietz
Maplewood, N.J.

LIKE SO MANY ONE-DIMENSIONAL PERsonalities, Simon has become a caricature of himself, and fortunately, the majority of us have stopped taking him seriously.

William Ryall
Manhattan

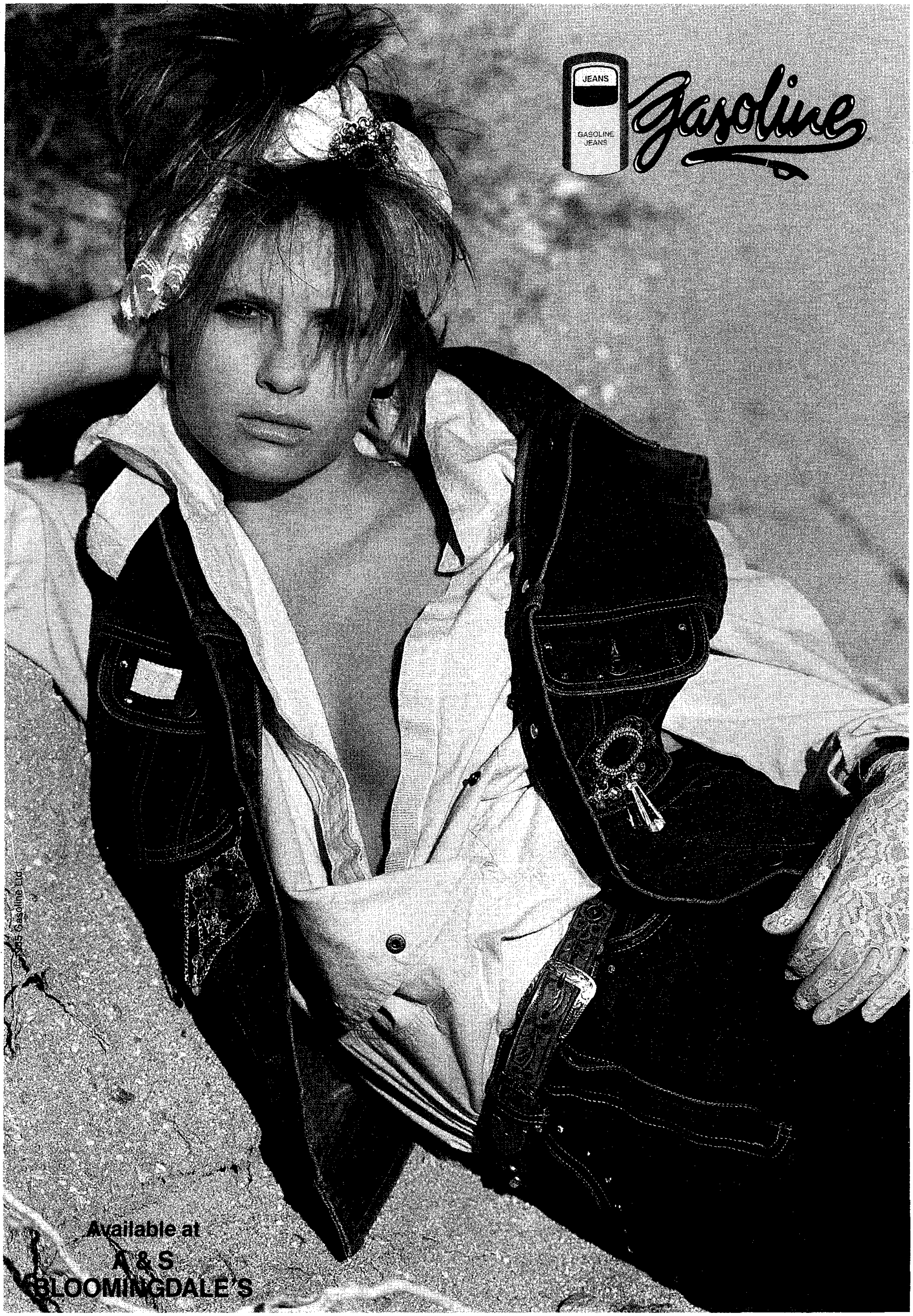
I DON'T MEAN TO SUGGEST THAT SIMON should be censored, but someone should decide when journalistic criticism ends and personal pettiness, nastiness, and vindictiveness begin.

Donald Steele
Manhattan

SIMON IS HARMLESS IN HIS ROLE AS laughingstock critic, the snob's Katie Kelly. But when, in a spontaneous outburst, he describes a play as "faggot nonsense" when the play has nothing to do with gay men or gay issues, the laughter he provokes is a bit sour for my taste.

Ed Sikov
Manhattan

ONE CAN IGNORE THE PRESUMPTUOUS game Simon plays of guess-the-writer's-sexual-preference. One can even ignore the condescension implied in Simon's toleration of "honest work by homosexuals." But Simon's use of the loaded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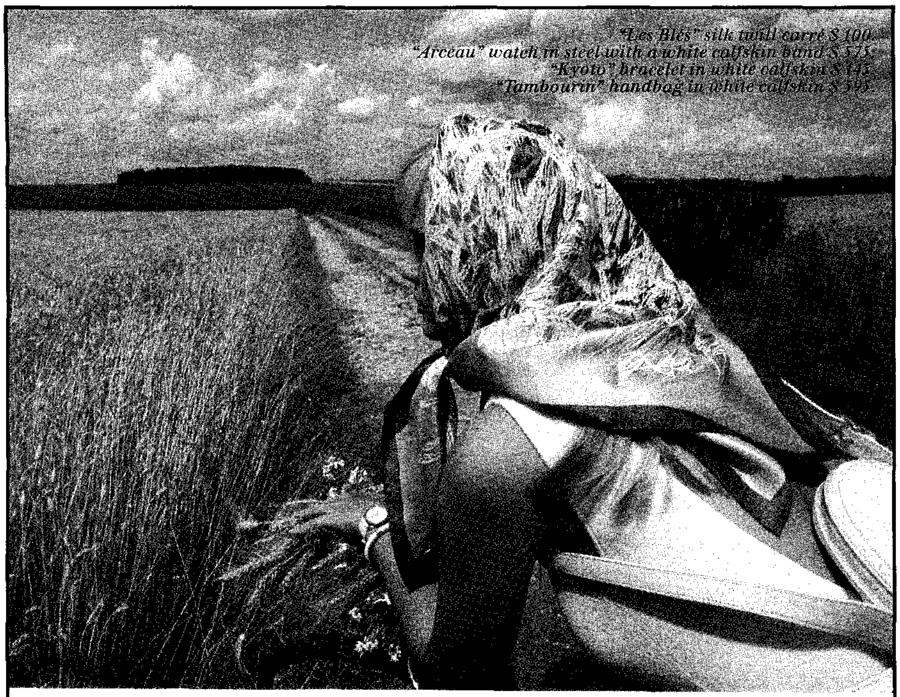
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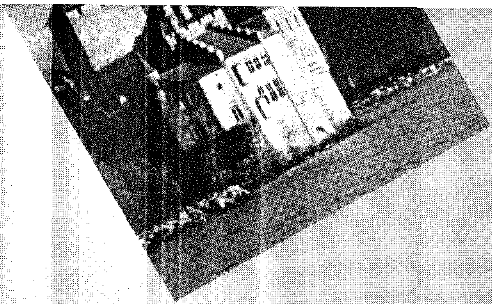
word "faggot" is hardly ambiguous; that epithet is meant to injure and insult. That is not theater-reviewing. It's more like spray-painting hatred on a wall.

Neal Bell
Darien, Conn.

John Simon replies: If any remarks I uttered in public or wrote in my column have given offense, I tender my sincere apologies and regret. I'm not in favor of speaking out in anger (as a newspaper columnist reported my doing) or writing misleadingly in haste, as, under the pressures of deadlines, I seem to have done. Lest there be any doubt about my fundamental position, let me—much as I dislike seeming to boast—point out the following. Long ago, I published in *Viva's* "Last Word" column a defense of homosexuals against Anita Bryant's attacks; for this magazine, I wrote an obituary for Tennessee Williams that elicited many warm responses from both homosexual and heterosexual readers; and my review here of Harvey Fierstein's *Torch Song Trilogy* (as well as my praise of it on radio and TV) contributed substantially, by the author's own admission, to the work's success. Moreover, my admiration for *As Is,* immediate and explicit, demonstrably pre-dated any "gay backlash" as reported by the columnist who also ran my remarks to an acquaintance upon leaving *The Loves of Anatol.*

When I wrote of a "typically homosexual, misogynist point of view," I was referring to—though, it emerges, not clearly enough—a homosexual subgroup whose orientation and behavior, though seemingly affectionately imitative of women, actually minimizes the differences between women and female impersonators and so damages the dignity of women in the eyes of the majority of heterosexuals and homosexuals, women and men alike. In hindsight, a brief review of *The Octette Bridge Club* may not have been the right forum to hazard such distinctions. Again, I regret any offense my ambiguous remarks may have given.

As for the use of the word "faggot"—which, judging from the response, proved offensive to people of all types—it was an unfortunate choice of word. Nevertheless, it was based on what I thought was a widely recognized etymological and psychological distinction, as exemplified by André Gide's famous declaration "I am a homosexual, not a faggot," and also by Larry Kramer's novel *Faggots.* Here I implied behavior that was not acceptable by community standards and that has caused distress or damage to both heterosexuals and homosexuals. I certainly did not perceive the word as wounding to all homosexuals, as "nigger" and "kike" are to all blacks, Jews, and right-minded people in general. For whatever pain the word caused in any quarters, I can only say that I am heartily sorry.



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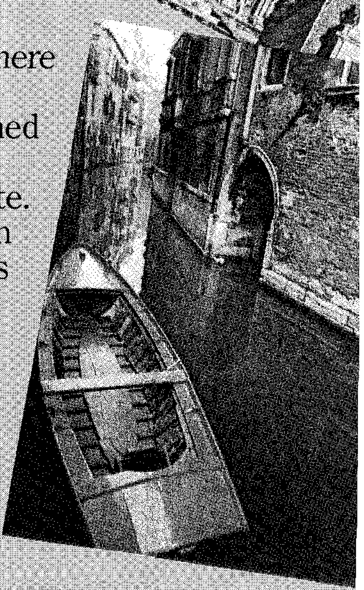

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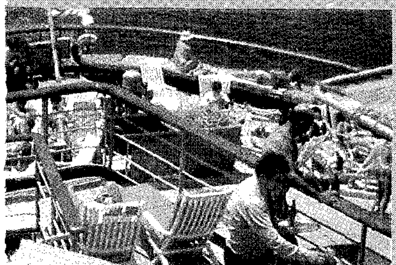

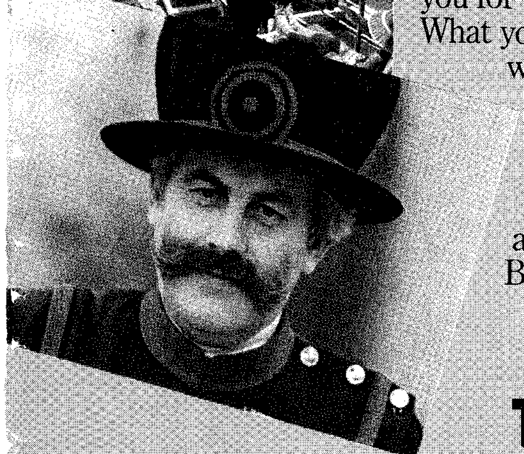

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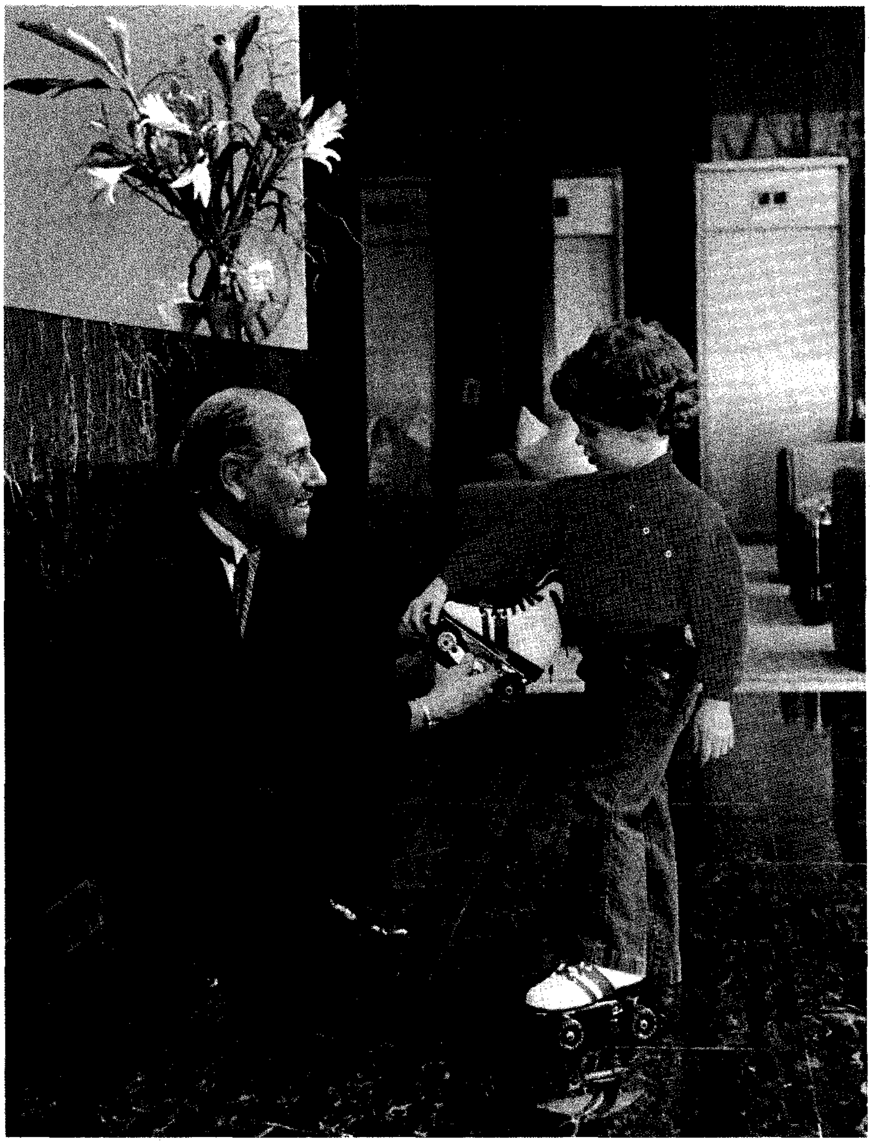

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INTELLIGENCER

BY SHARON CHURCHER

A Sea of Trouble for South Street's Museum

THE SOUTH STREET SEAport Museum's $250-million dream of developing its waterfront to ensure its own financial future and restore the area has become a nightmare to many museum supporters. In fact, some prominent critics are charging that the museum has become little more than a not-for-profit cloak for the real-estate development.

With only one small museum gallery open—two others were turned into a museum shop and a clothing store—about 95 percent of the museum's collection is in storage. The museum recently laid off more than 30 percent of its staff, and asked the rest to take a pay cut. The publications director was also laid off. In December, museum director Ellen Fletcher quit. "They no longer needed a director," she told *New York*. "There was nothing left to direct."

The museum blamed lagging admissions for its troubles, but the critics—who include Joan K. Davidson of the J. M. Kaplan Fund, an original museum benefactor; trustee and former shipping tycoon Jakob Isbrandtsen; and the museum's first president, Peter Stanford—disagree. They wonder if the museum has been drained of cash to support the real-estate operations.

In 1981, the museum spun off a not-for-profit corporation to take charge of the huge real-estate plan. The corporation assumed much of the museum's $7-million debt, according to corporation president Christopher Lowery—money used to assemble the real estate and pay architects and contractors. The museum then advanced the new corporation some $500,000 interest-free.

Proceeds from the development—a shopping-restaurant-and-office complex—flow back to the corporation, which decides how much goes to the museum. So far the corporation has taken in about $9 million. The museum has netted nothing, but its advance was repaid.

Some trustees including Isbrandtsen say one reason the development hasn't benefited the museum is the corporation's highly paid managers, including Lowery, now 35, who gets about $92,000 a year, including a leased Lincoln-Continental. Over the past few years, Stanford says he has learned, the museum and corporation also incurred about $1.5-million in legal fees.

Lowery refused to confirm the fees but said they were less than the going rate. And because the corporation is in the red, he said, these and other debts have not been fully paid. But only the museum has experienced cutbacks. No corporation employees have been laid off or asked to take a pay cut, Lowery said.

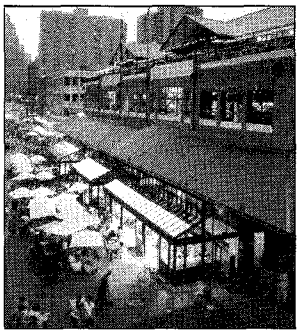
The executive denied, however, that the corporation has excessive overhead, and predicted the museum would soon expand. Out of gross revenues of $7.4 million in 1984, he said, only about $390,000 went for administration. Maintenance claimed $1.7 million, including sanitation and security. Proceeds to the museum will be about $300,000 a year for the next three years, he forecast. By about 1989, proceeds may rise to $750,000, and three or four years after that to about $1 million. The purpose of the corporation was always real-estate development, he explained, but the purpose of the real-estate development was to benefit the museum. "Our financial plan is almost exactly on schedule," he said.

Egypt's Thorny Guest

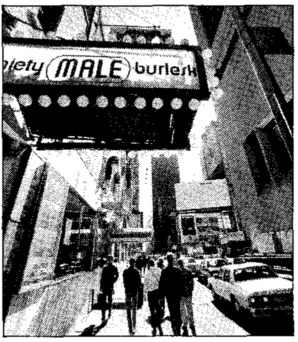
WHEN PRESIDENT MUBARAK VISITED THE National Press Club this month, he publicly reiterated his call for peace with Israel. But one guest at a private press-club reception for the Egyptian head of state raised some hackles: Alfred Lilienthal, a Jewish American writer who has opposed Israel's existence and is a leading backer of the Palestine Liberation Organization.

Known for such books as *The Zionist Connection* and for a full-page anti-Israeli ad in the New York *Times*, Lilienthal attended, along with such media stars as David Brinkley and Lesley Stahl, at the Egyptians' invitation.

The writer, who now wants Israel to co-exist with a Palestinian state, "went around telling Egyptian officials anything they said here was probably construed as anti-Semitic," said one journalist. The Anti-Defamation League's Abraham Foxman criticized inviting such a "propagandist" as contradicting the Egyptian-Israeli treaty, which pledges abstention from "hostile propaganda." But an Egyptian Embassy spokesman maintained Lilienthal's presence "didn't carry any message."



Seaport: *Layoffs.*



Gaiety: *Marriott's neighbor.*

Marriott Cleaning Up?

TIMES SQUARE APPARENTLY ISN'T UP TO the swank image of the Marriott Marquis "mega-hotel" being built there. Some of the 1,876 rooms "overlooking the excitement of Manhattan" have a bird's-eye view of a gay night spot, and Marriott has tried to take over that establishment's lease.

The Gaiety theater, which features X-rated gay movies and male strippers, occupies space above the Howard Johnson's at Broadway and 46th Street. Marriott spokeswoman Priscilla Hoye told *New York*, "We did contact Howard Johnson's about trying to get the lease," but she refused to say why. Howard Johnson's "then decided they wanted it themselves, in order to expand," Hoye said.

Robert Brandt, whose Brandt Organization has holdings in the area and opposed the hotel, said, "Marriott should have built elsewhere if it wanted Fifth Avenue boutiques next door. Unfortunately, with institutionalized development, the sterilization of Times Square is inevitable." Neither Rubenstein-Klein Realty, which owns the building, nor the Gaiety's owner returned *New York*'s calls.

Photographs: top, Chris Morris/Black Star; bottom, Donal Holway.

A Bankruptcy Benefit

PUBLISHER THOMAS CONGDON, WHOSE firm Congdon & Weed has filed for bankruptcy reorganization, is sponsoring a novel "benefit" to pay the company's authors and free-lancers—but his plan for divvying up the proceeds has enraged one writer.

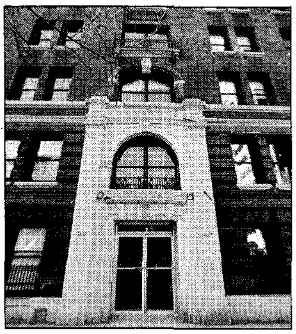
The March 28 party will feature cocktails, a buffet, and a string trio, all paid for by sponsors, with "suggested donations" set at $25 to $100. The proceeds will be distributed on the basis of "who is suffering," said Congdon.

However, the sufferers, to be determined by a committee, may not include *Wall Street Journal* reporter Jonathan Kwitny, who calculates he's owed more than $25,000 on *Endless Enemies*, published by the house last June. Kwitny's not on the list of creditors, Congdon told *New York*, in part because an ex–*New York Times* reporter has sued over the book and the firm has reserved $10,000 against possible costs. By Congdon & Weed's accounting, after that reserve and another deduction from royalties, Kwitny is owed nothing.

"I've set up the fund because I don't want the little people to wait," said Congdon. "I don't know if the committee will give Kwitny anything, but I hardly think a guy on a big *Wall Street Journal* salary is going to stand near the head of the line." He added, "Everyone is going to be fully paid eventually."

To make Kwitny "feel better," Congdon may take out a loan to give the journalist $5,000 for now. "That was $5,000 I lent him," Kwitny fumed. "And an additional $9,000 for subsidiary rights has come in. Why don't they hold that instead of my royalties? I would encourage anyone who goes to this benefit to make the check out to Jonathan Kwitny."

Congdon: *Novel benefit.*



Capitol Hall: *Tax shelter.*

USDA: *Block (right) to probe.*

SRO's a Tax Shelter Now

SINGLE-ROOM-OCCUPANCY HOTELS HAVE found new support—from wealthy investors using them as tax shelters. It's a trend pioneered by projects such as the Capitol Hall Hotel on West 87th Street, and it raises a complicated public-policy issue.

Short $600,000 on its plan—fueled by about $1.3 million in state and city funds—to redo the hotel, the not-for-profit Hotel Preservation Corporation got the money by forming a for-profit limited partnership with project contractor Morris Miller as its general partner and investors Henry Moses and Harvey Sorkin as limited partners.

Under the deal, for which Miller got a $60,000 broker's fee, Miller and HPC will run the hotel. And Moses and Sorkin? For now, they get big tax benefits; if the hotel's ever sold, they get 80 percent of the proceeds. The partnership has agreed to run the ten-story building—on a block where brownstones are selling for more than $500,000—as an SRO for fifteen years. And then?

"The hotel can never be sold without the consent of both general partners, and HPC will never consent," said Carol Lamberg, head of Settlement Housing Fund, partner in HPC with Goddard Riverside Community Center and a pro-SRO block association.

But Barry Wadler, the lawyer for neighbors who oppose the project, pointed out there's no guarantee that the HPC's composition and attitude won't change. Seven of its nine directors represent the neighborhood, and Settlement Housing and Goddard Riverside hold only one vote each. "Do we want public money financing what looks essentially like a private real-estate venture?" Wadler asked.

USDA Told to Probe Its Meat-Inspection Policy

AFTER A FIVE-YEAR CRUSADE during which he was censured by the U.S. Department of Agriculture and transferred from inspection duties, a 71-year-old USDA veterinarian has succeeded in touching off a probe into inspection practices that he says are allowing tainted meat to reach consumers.

Under a 1970s change in USDA policy, beef and poultry contaminated with fecal matter can be washed with chlorinated water instead of being thrown away. The vet, Dr. Carl Telleen, contends that this "unsanitary practice"—in conjunction with the increase in antibiotics fed to animals—could be contributing to a decade-long rise in salmonella poisoning. Such poisoning in New York State was up a dramatic 27 percent in 1983 over 1982, said the Centers for Disease Control.

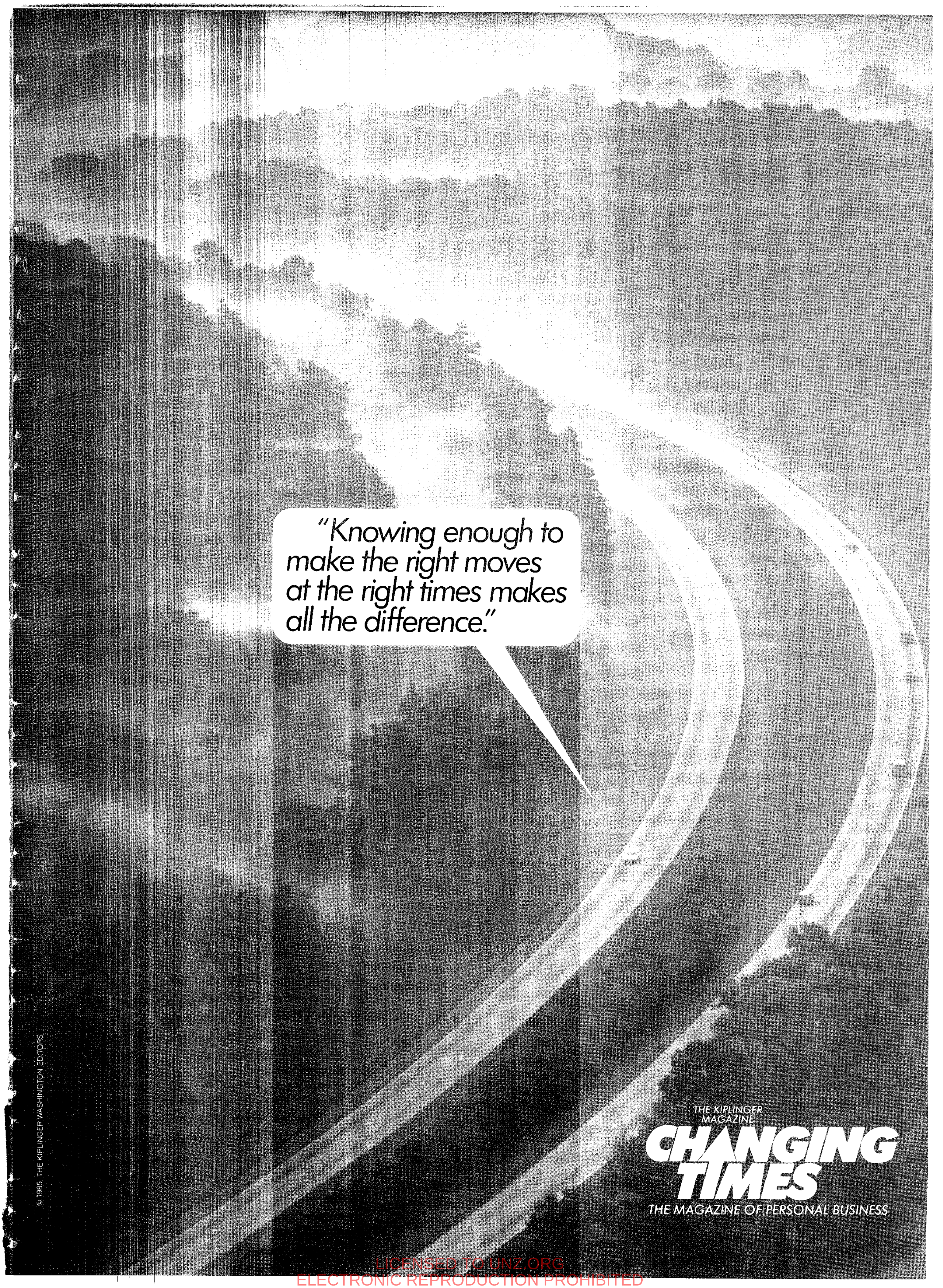
In 1982, Dr. Telleen was transferred to a non-inspection job. Last summer, after he aired his criticisms in the press, the USDA filed a letter of "misconduct" against him. Dr. Telleen then brought his charges to the special counsel of the Merit Systems Protection Board, which protects whistle-blowers and acts on their information. He repeated his doubts about the washing procedure and alleged other inspection-policy lapses. The board's special counsel ordered the misconduct letter withdrawn and has directed USDA chief John Block to look into Dr. Telleen's charges.

Thomas Devine, legal director of the Government Accountability Project, which has supported Dr. Telleen, called the probe "a vindication. It's the first time the problem has been taken seriously in all the years we've been questioning it."

Nonetheless, Dr. Telleen's fellow vets are divided over the issue. The Arkansas chapter of the National Association of Federal Veterinarians has decried the policy as it pertains to poultry. But the national group's executive vice-president, Dr. Edward L. Menning, disagreed, saying, "The USDA only promises disease-free animals. It could never promise uncontaminated raw meat."

USDA inspection-department spokeswoman Nancy Robinson said department standards are based on "good, updated science."

Photographs: top, Tom Victor; center, Donal Holway; bottom, UPI/Bettmann.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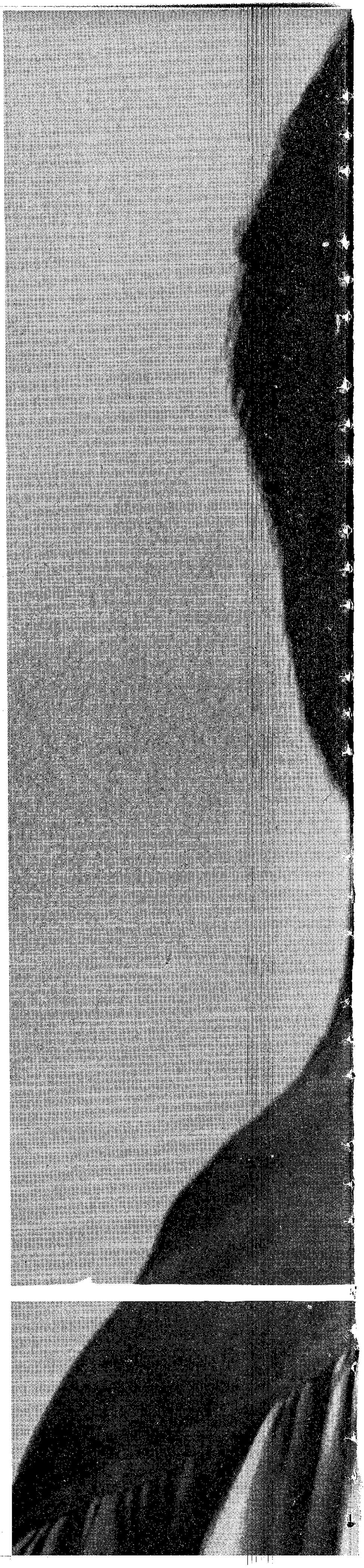

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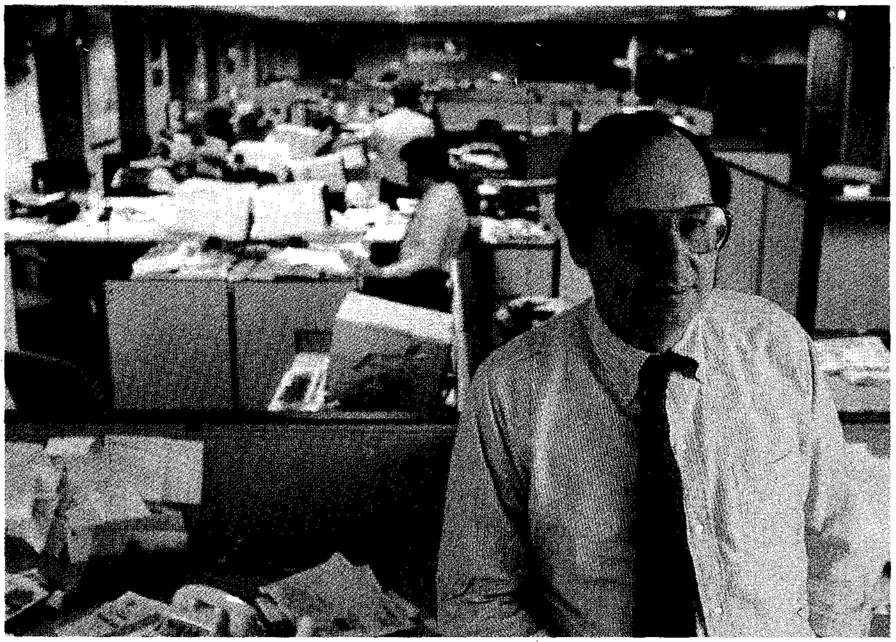

Getting it right: *Publisher David Laventhol.*

Newsday's Big Move

AH, QUEENS! BOROUGH OF ARCHIE BUNker, Dwight Gooden, Geraldine Ferraro, Aqueduct racetrack, and other telegenic landmarks. Actually, the important, media Queens lies elsewhere—in its population of 1.9 million; its 350,000 one- and two-family homes; its median annual income of $20,500, the second-highest in the five boroughs; its shopping centers, such as Queens Center with Abraham & Straus and Ohrbach's.

Queens is the last, best home of the middle class in New York City, and along Kissena Boulevard and Utopia Parkway, a no-longer-quiet struggle has been joined for the hearts and minds of these New Yorkers. The Long Island daily *Newsday,* as neat and attractive in appearance as a row of privet along a suburban-tract property line, is moving into Queens with a crisp new newspaper. The new neighbor is called New York *Newsday,* an offspring of the Long Island *Newsday,* which is published in Melville, in Suffolk County. The "New York" in the title is somewhat misleading; the paper is Queens-oriented, by design.

A staff of about 60 editorial people have been putting out New York *Newsday,* most of them from a city room (this begins to get complicated) in the Wang building at Third Avenue and 49th Street (layout, further editing, and production of the paper is still done in Melville by the rest of the staff). New York *Newsday* has been something of a private affair until now: Only about 45,000 copies are sold daily in the city and 52,000 on Sunday, with Queens accounting for 90 percent of the circulation. Now all that is about to change. David Laventhol, *Newsday*'s publisher and chief executive officer, has allowed the staff to get the paper "right"—and good enough to let potential readers, and rivals, in on the secret. This month, New York *Newsday* is adding 30 more editorial employees (including some hired away from the *Times* and the *Daily News*) and increasing its original coverage of sports, finance, and features—all as part of an $8-million annual effort to make the paper more competitive.

New York *Newsday* makes fascinating reading, and not mainly for its news. The paper is a kind of exercise in urban sociology, showing how the true boundaries of New York City should be drawn—say, at the East River rather than the Queens-Nassau line. At the same time, New York *Newsday* provides an example of why its parent's parent, the Times Mirror Corporation of Los Angeles, may be the premier media company in the country (earlier this year, in fact, *Dun's Business Month* named Times Mirror one of the five best-managed companies of any kind).

Times Mirror had nothing to do with the start-up of *Newsday* in 1940. Alicia Patterson, daughter of the founder of the *Daily News,* began the paper in a converted garage in Hempstead. Before the decade was over, the great urban exodus had begun; Long Island's potato fields were paved over to make Levittown and Roosevelt Field. The new pioneers needed to know where to buy grass seed and mulch and how to use them, and as Long Island grew, so did *Newsday.* Times Mirror acquired the paper in 1970, after Alicia died and her husband, Captain Harry Guggenheim, decided to sell it off. Today, Nassau-Suffolk has a population of 2.6 million, and *Newsday* has a total circulation of 539,065 daily and 602,476 on Sundays. This gives it a penetration—the ratio of readers to adult population in its market area—of 64 to 73 percent, extraordinarily high for a large newspaper. The *Times,* by contrast, has a penetration in its market of just under 11 percent.

An important part of *Newsday*'s growth has come under the quiet leadership of Laventhol, 51. He was an English-literature major at Yale and is a veteran newspaper editor (he helped create the Style section of the Washington *Post* and served as city editor of the New York *Herald Tribune* in its final glory days). Laventhol joined *Newsday* in 1969 and became editor in 1970 and publisher in 1978. Laventhol has a great deal of local autonomy—as does management at the other Times Mirror newspaper, broadcast, cable, and book-publishing operations—while Los Angeles headquarters stresses long-range planning and double-digit profit margins on revenues.

Newsday's suburban success has not been as easy as it looks. Behind the manicured lawns and picture windows of Long Island exist deeply held feelings about race and class, often summed up in code phrases about "property values" and the "neighborhood." Under Laventhol, the putatively liberal *Newsday* moved its audience toward different attitudes, but in a non-hectoring way. "A key to David's success," declares a rival editor, "is that *Newsday,* like a good paper, has been out in front of its readers, but not too far out in front."

In recent years, Long Island's growth has slowed, and so has *Newsday*'s. "The paper can't go any farther east into Suffolk without falling into the Atlantic," says Arthur E. Wible, president of the *News.* "Now they have to move west." The first stop west is Queens, where the *News* has traditionally been strong. This is one reason why Wible is closely monitoring New York *Newsday,* peering through his picture window, so to speak,

Photograph by Rob Kinmonth.

to case the new residents on the block. Almost one third of the *News*'s five-borough circulation is in Queens, compared with about 20 percent for both the *Times* and the *Post*. “Queens has been very loyal to the *News*,” Wible says. “We come from the same roots.” New York *Newsday* represents Times Mirror's bet that the *News* may be vulnerable.

In the media world according to *Newsday*, the New York market is divided into top, middle, and bottom. The *Times* skims the upscale audience—a Manhattan paper and a national paper but not a BBQ (Brooklyn, Bronx, and Queens) paper. The *News* and the *Post* take the middle, and local television news, with its slash-and-trash coverage, has the bottom. Now, the theory goes, as the city market has become more two-tier with the migration of the middle class, both the *News* and the *Post* must drift downward to compete with television for the big circulation numbers. This creates a gap, an opening for New York *Newsday*, among the middle class that remains. As Laventhol says in his low-key way, “We think there's a niche for us in the middle.” New York *Newsday* won't “overwhelm people with encyclopedic data” in the manner of we-know-who. On the other side, “it is information-based rather than entertainment-based, but in a form people are used to”—in *your* face, *News* and *Post*. The quieter tabloid for the quiet streets of Douglaston and Bayside.

Times Mirror doesn't just rely on thumb-sucking; extensive market research has been done in Queens over the past eight years. In a sense, the Queens gap first appeared in 1977, when the Long Island *Press* folded and Rupert Murdoch acquired its circulation lists for his *Post*.

The Times Mirror annual report says the company envisions a “slow and steady pace over the next decade” for New York *Newsday*. Laventhol elaborates: “We'd like 15 percent a year growth—that's house-to-house, street-to-street fighting.” The current editorial product may not remind anyone of Stalingrad, but it has a certain compelling force. It's worth comparing one week's worth of New York *Newsday* with the Melville *Newsday*.

On Monday, March 4, for example, the New York *Newsday* page-one headline read: NEW STUDY CALLS CRIME ‘SLOW RIOT.’ The Long Island version on page one: U.S. AT A ‘CROSSROADS’ ON CRIME, MEESE TELLS D.A.'S. On Tuesday, New York *Newsday*'s front page featured a story on Chief Medical Examiner Gross, while the Long Island paper was bannering a U.S. Supreme Court decision involving the Miranda rule. On Wednesday, New York *Newsday* headlined a development in the Goetz case, while Long Island *Newsday* looked to Washington (REAGAN REBUFFED ON DEFENSE HIKE). Both papers used a page-one picture of rabbis picketing at the Soviet mission in Manhattan, though the Long Island version was smaller. Thursday was the most instructive day: New York's page one went with FBI taps on reputed mob conversations, using almost the same headlines as the *News* and the *Post*, while Long Island *Newsday* divided page one among former secretary of labor Raymond Donovan, farmers' protests in Washington, the Tucson heart story, and the Mexican drug murder.

The differences in emphasis extend inside. New York has stock-market tables, Long Island doesn't. Weather, movie times, business stories, courthouse coverage, editorial causes (such as the proposed Queens domed stadium) all look toward BBQ rather than Nassau-Suffolk. The new editorial people being added this month will further increase the differences, as they do more original reporting. The ads for Macy's, A.&S., Newmark & Lewis, and Harrow's aboveground pools are the same in both papers. Currently, advertisers can buy into Nassau-Queens only or Suffolk only, though the new paper expects to sell several hundred thousand lines of its own Queens-only advertising this year. Some of this will come from Gimbel's, which has a warehouse store in Long Island City.

With its relatively small circulation and its modest projections for growth, New York *Newsday* hardly offers advertisers the circulation numbers that would cause a switch to the paper. But Times Mirror strategy has been to concentrate in high-growth areas where there is a chance of making mega-profits, markets such as Dallas, Denver, and Hartford, along with Nassau-Suffolk. The company doesn't break out its earnings by individual paper, but its newspaper group made $265 million last year in overall profits. The best guess is that *Newsday* earned about $60 million of that, on revenues of $300 million last year. The company, then, clearly has the resources to make mortgage payments for a long stay in Queens.

Newsday's rivals are skeptical of the newspaper's chances. They don't see any reader rush to *Newsday* or any signs of their own alleged vulnerability. Even without any dramatic change in the competitive lineup, though, it's still a good neighborhood story. A major thread in the modern history of newspapers has been the efforts of city papers to follow their migrating readers suburbward with zoned editions and shifting coverage. Now a suburban paper is moving into the city. “I don't think that has ever happened before,” says Laventhol. Typically, he has placed New York *Newsday* in a good location, not too far ahead of its audience, or the news. ■

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WILL CBS BE NEXT?

The Network-Takeover Craze

WILL CBS BE THE NEXT TO GO? EVEN BEFORE last week's dramatic announcement of the $3.5-billion buy-out of ABC by Capital Cities Communications, sources on the floor of the New York Stock Exchange were convinced a major accumulation of CBS shares was under way by an unidentified group. The group is said to hold perhaps 1 million shares of CBS stock and possibly as many as 1.3 million to 1.4 million shares. The 1.4-million figure represents just under 5 percent of the company's total 29.7 million shares.

It's not clear who, if anyone, is part of such a group. Sources say the brokerage firm of Jefferies & Company has bought a big chunk of stock, possibly for Wall Street arbitrageur Ivan Boesky. Neither Boyd Jefferies, head of the brokerage firm, nor Boesky returned my calls.

CBS chairman Thomas Wyman would vigorously oppose any takeover attempt. Likewise, founder William Paley, who owns about 6.5 percent of the stock, is dedicated to keeping the company independent.

A spokesman for the company told me CBS knows of no major accumulation of stock, and added, "If anyone tries for this company, we're not going peacefully." Clearly, CBS is worried. One source close to the company said, "They're paranoid about a takeover. They're dealing with it like it's World War III."

The company has already sued Fairness in Media, a conservative advocacy group that has threatened a CBS takeover, and subpoenaed Atlanta broadcaster Ted Turner, who's been reported to be interested in acquiring CBS. Turner originally denied any such interest; however, he has since admitted discussing CBS with Fairness in Media.

In recent weeks, the billionaire Bass family of Texas was said to have taken a position in CBS shares. When I mentioned the possible Bass holding to CBS, company officials immediately checked it out and were told the family owned no CBS stock. However, I've learned that
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ty that CBS will seek an acquisition of its own to make a takeover more difficult. Two potential purchases whose names came up last week: Storer Communications and Cox Communications.

What would it cost to buy CBS? Some broadcasting specialists put a breakup value on the company at between $140 and $170 a share. This would represent a takeover price of roughly $4 billion to $5-billion. Last week, CBS stock advanced rapidly, topping $106, well up from February's recent low of $78.50.

"The important [investment] news in CBS is that the stock is now in play," said one savvy Wall Street trader. This is a reference to the likelihood that more CBS shares will be bought up by sophisticated investors who believe a takeover bid is coming. One of these is said to be wheeler-dealer investor Irwin Jacobs of Minneapolis, who has been involved in numerous takeover efforts. Jacobs could not be reached. The purchase of CBS shares by a growing number of such investors could in itself drive the company's management into the arms of a white knight.

On the other hand, some financial pros point out that Wall Street's rumor mill may be working overtime, as arbitrageurs and traders knowingly spread CBS takeover talk to push up the price of the stock. In fact, one rumor from the arbitrage community had CBS management toying with the idea of taking the company private through a leveraged buyout. There's even been talk that Paley, 83, who is not now involved in the company's operations, may try to use the takeover speculation as a way to resume an active role in the business.

No doubt the big money generated by the ABC deal has encouraged a lot of people to speculate in CBS. In fact, I'm told, some profits made in ABC have already been taken and reinvested in CBS. At the same time, a lot of money is said to be pouring into MCA, the entertainment giant, under the theory that it, too, is a ripe takeover target based on vastly understated assets. Since insiders control about 27 percent of MCA stock—which hit a 52-week high of over 52 last week—the company would be hard to take over on an unfriendly basis, however.

The purchase of ABC may continue to make news in coming weeks. A number of investors are known to have learned of the deal in advance of its announcement, leading to some huge killings in ABC securities, particularly the options. Presumably, this hasn't gone unnoticed by the regulators. In fact, one good source told me, "The ABC deal could turn into a major insider-trading case."

Meanwhile, one former ABC official said that Leonard Goldenson, ABC's 79-year-old chief executive, would have preferred to keep ABC autonomous. However, the company's board and important Wall Street figures are said to have pushed Goldenson into a deal because of a lack of confidence in ABC president

Chairman Thomas Wyman and founder William Paley: *"Not going peacefully."*

Photograph: UPI/Bettmann.

Frederick Pierce as Goldenson's eventual successor. It was felt that Pierce lacked the leadership qualities to run the company on his own. Capital Cities chief Thomas Murphy is believed to share this view.

New Game for Discounters

CHARLES SCHWAB, THE COCKY CHAIRMAN of the nation's biggest discount-brokerage firm, is laying the groundwork for what he calls an "attack on the last vestiges of fixed rates in the securities industry"—limited-partner, tax-shelter products, such as real-estate, gas-and-oil, and equipment-leasing deals. He claims investors are being "robbed blind" by excessive commissions—generally 10 percent—at conventional brokerage firms. Schwab's proposed commission fee: 3 to 4 percent.

If he's successful, it could end up saving investors millions in both commission fees and product costs. A number of people are skeptical that high-priced, complex tax-shelter products are suitable for the bare-bones services of a discounter. But given the standing of Charles Schwab & Company, a San Francisco firm with 90 offices nationwide and an estimated 20 to 22 percent of the discount business, any move by the company into tax-shelter sales could force other discounters into the act.

Last year, $8.2 billion worth of public tax-advantaged deals was registered with the SEC—a figure that indicates about $800 million was made in conventional commissions. Schwab thinks the discount industry could carve a 20 percent share of the market based on a 3 to 4 percent commission fee.

In general, there's no *legal* impediment to discounters offering tax-shelter deals. But Schwab—who claims he will be in the business by the end of the year—faces a possible hurdle because his firm is owned by BankAmerica Corporation. The Glass-Steagall Act, which is designed to separate commercial banking from investment banking, might be raised as an objection. Schwab, however, is optimistic. "We're already offering a number of prospectus-type products, like money-market funds, mutual funds, option contracts. Limited partnerships are simply a natural extension," he says.

Carl Duncan, an expert securities lawyer from the Chicago firm of Abramson & Fox, sees Schwab's effort as part of the unstoppable move toward the distribution of investment products at lower prices. Since the general partners of the limited partnerships set the prices for the products and factor in that 10 percent commission rate, a cut in the rate could lead to reduced prices for the products themselves. So Schwab's entry in the field, Duncan says, could lead to a total repricing of tax-shelter products. ▬

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The City Politic/Michael Kramer

ABOVE IT ALL

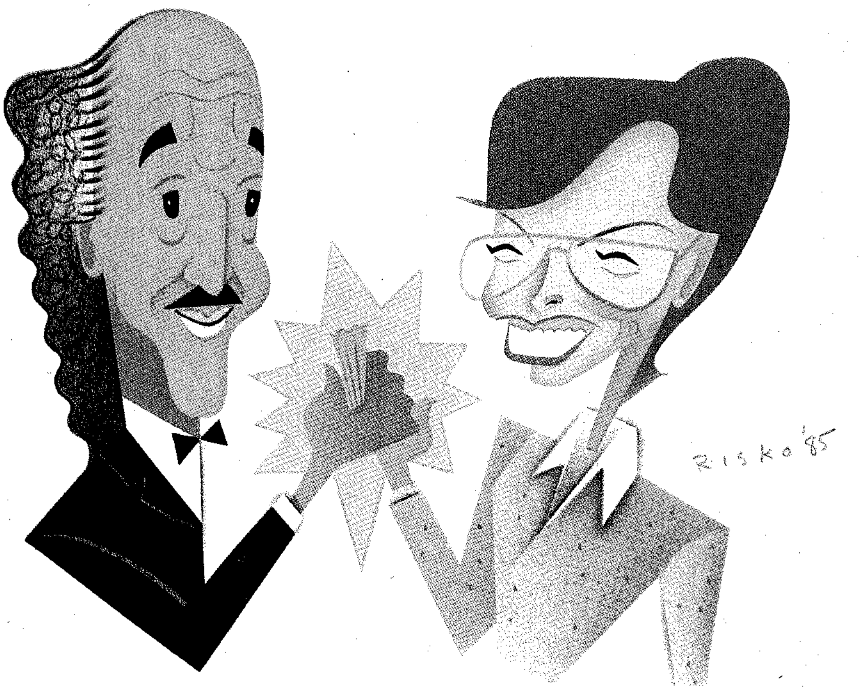
Koch's Re-election Strategy

ON THAT RARE DAY WHEN ONE CAN FIND an article in the *Times* about this year's mayoral race, it is invariably tucked inside, like the shipping news. This is not by accident. It is a news judgment that reflects the incumbent's clever strategy. Ed Koch is acting as though he were not up for re-election. He hasn't even officially announced for a third term, and according to the current game plan, he won't do so until June. "If we had our druthers," says a Koch adviser, "we wouldn't announce till a week before the primary, in September."

The Koch we see these days is Koch the mayor, not Koch the candidate. The mayor rants about the Reagan administration's budget cuts. The mayor blasts some of his critics for using their columns "to engage in racism," but uncharacteristically ducks a confrontation with those he's attacked. The mayor is virtually silent when the Bernie Goetz case arises again, only a few weeks after he has spoken ad nauseam on the subject. The mayor is trying his very best to be invisible.

Still, the mayor is the mayor. He must appear *somewhere*—so he picks his marks like a burglar. Last week, for example, the mayor chose New York University and a "dialogue" ("this is not a debate," said the mayor) between himself and former mayor Robert Wagner. Students of Koch may recall how he feels about some of his more recent predecessors: Abe Beame is "a guy who is liked but is perceived as someone who was unable to cope with the job"; John Lindsay "is perceived as someone who could cope with the job and failed miserably and is disliked." Bob Wagner has always been left alone, perhaps because too many people know that he really was a good mayor.

And so, for two hours, Koch and Wagner proceed to praise each other, a strange lovefest of dueling egos. It isn't a total fix—this isn't professional wrestling. Wagner laments the city's decline; Koch claims "people are more sophisticated about what city government can do, because they're more conscious of the costs involved." Both men toot their own horns. "It's hard to say what you're proud of," says Koch, "because it sounds arrogant." Both men find it easy nonetheless. A questioner asks if New York has become two cities. Koch says people have used such descriptions since the time of Charles Dickens—and then uses a litany of statistics to "prove" minority improvement.



Racing with the moon: *Candidates Denny Farrell and Carol Bellamy.*

Wagner doesn't doubt Koch's numbers ("he gets the statistics because he's the mayor") but quietly observes that poverty in New York is a lot "more visible than in my day." Koch does his crime bit—more cops, more jails, more "societal sanctions"—and his Westway bit: "Isn't it ludicrous that the striped bass held up Westway for ten years while the costs went up?" The evening is saved only by the quips, including the ones Koch has told a thousand times. The only new humor comes when Wagner remembers building additional toilets at Shea Stadium because Casey Stengel personally requested them. To which Koch replies that Stengel had a weak bladder.

The reason for all this namby-pamby stuff is simple: The mayor's principal rivals, City Council President Carol Bellamy and Assemblyman Denny Farrell, have been running all over town to the most minor of notices. If Koch bothered to respond to their charges, he would play into their hands. "There's nothing mysterious about it," says a Koch strategist. "Why should we generate *their* momentum for them? By the time the press focuses on the race—and they'll only do so when Ed is really running—there'll be too little time for Carol and Denny to get up to speed."

But it won't be for lack of trying. Consider a recent candidates' forum at P.S. 86 in Jamaica, Queens. All the candidates are there—all but Ed Koch, of course.

They should have advertised a bingo night. The event is planned for three weeks and only 150 people show up. Assemblyman Frank Barbaro, Koch's 1981 primary opponent, is first up. Barbaro may be in the race. Or he may not. It's not clear.

At the very least, Barbaro is there because he is a crowd pleaser, the Bella Abzug of 1985. People like to hear him wail. His favorite target, besides Koch and Manhattan District Attorney Robert Morgenthau, whom he'd impeach, is Donald Trump. Everything would be okay, says Barbaro, if Trump and his real-estate buddies paid their fair share of taxes. As court jester, Barbaro is in a league by himself.

Next up is Denny Farrell, with another inoffensive, know-nothing performance. As always, Denny says he'll "speak to specific issues, not generalizations." So he says, "We need a mayor who speaks to people's aspirations and dreams." He promises a "full task force on hunger" and an increase in welfare payments. "I'm on a bill for that," says Farrell. "And if I'm not, I will be."

A few weeks ago, Farrell was talking about his $1.7-million campaign budget. Now it's down to a million even—some-

Illustration by Robert Risko.

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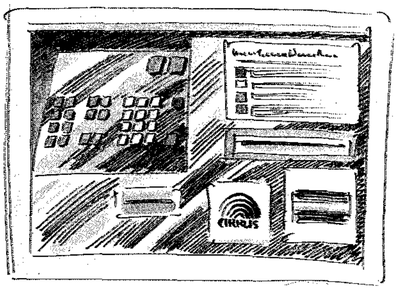

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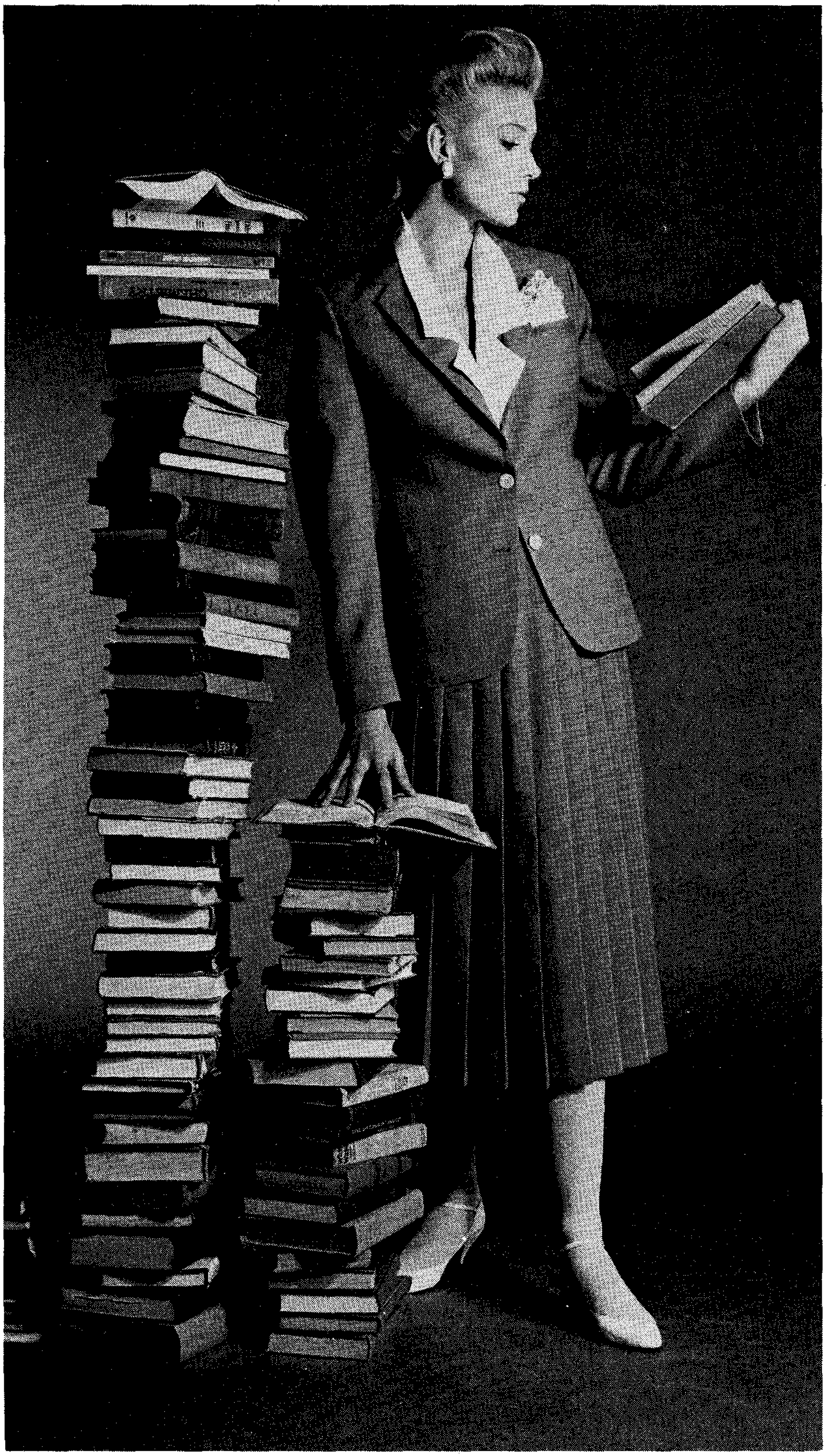

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thing about the money not coming in quite as fast as planned. At this point, the only interesting question—aside from why Farrell is running at all—is whether Denny is going to get a haircut. His mother says he should.

Poor Carol Bellamy, a legitimate intelligence forced to battle inferior opponents while Koch hides behind his mayoralty. In Queens, Bellamy seems bored, and her remarks are as platitudinous as Farrell's. "We need a mayor who'll unite people," she says. "I announced on Lincoln's Birthday to remind people that a house divided against itself cannot stand.... We need a mayor who knows there are five boroughs, not just Manhattan.... We need a mayor who understands there's more to New York than just what's south of 86th Street.... We need a mayor who'll fight for education... a mayor who'll reduce class size rather than increase the number of jail cells... a mayor who'll take on the transit system.... The next mayor will serve till 1990." For an emphasis only she appreciates, Bellamy repeats "till 1990." And then (can you believe *this?*), Bellamy goes Farrell one better: She says, "I'll bring hunger into City Hall."

An aide (not the same one who assures me that "Carol is saving her best stuff till later, for Koch") passes a note reminding her to "praise the beautiful school" and mention the custodian by name.

Bellamy is better than this. She knows city government; she can be specific. And finally, in Queens, when the subject is housing, she shows her mettle. New York's housing situation is abominable. Everyone knows this, either firsthand or through a friend's testimony. For the bottom of the income scale, the Housing Authority has a waiting list of more than 170,000 families eager for subsidized apartments. Even the most ambitious plan, Koch's $4.4-billion program, would generate a mere 100,000 units over five years.

There is no local answer to this crisis. Unless and until the federal government, with the resources only it commands, decides once again to assist housing, little will be accomplished. However, one city scheme in need of repair is the tax-exemption (421a) program. In practice, 421a has granted exemptions to developers who would have built anyway. Trump's tower on Fifth Avenue, one of the most desirable locations in the world, is a case in point. Koch's proposal to curtail tax abatements reaches only areas already saturated with luxury housing. Bellamy would expand the curtailment dramatically.

A regulation like 421a may not sound sexy, but it goes to the question of what New York is all about. If Bellamy can raise even this one issue to the level of a citywide debate, the mayoral race might be worthwhile after all. ■

On Madison Avenue/Bernice Kanner

THE SELLING OF AMERICA

Pitching Patriotism

Yankee Doodle dandy: *An ad for Perry Ellis's new sportswear collection.*

WAVING THE RED, WHITE, AND BLUE TO move the merchandise is nothing new. In fact, the strategy is probably as old as the Republic. But after a time of relative dormancy—during the Vietnam War, the eagle, flag, and Uncle Sam combined couldn't sell a doormat—patriotism is back in style.

Not since 1981, when dozens of marketers clambered aboard the Iranian-hostage-crisis bandwagon, has there been such an outpouring of nationalistic fervor from Madison Avenue. "Now American buyers can place orders for American pipe for the American oil and gas industry," declares the Hunt Steel Company in newspaper ads. Chrysler chairman Lee Iacocca proclaims that Yankee ingenuity isn't dead and that "it's about time 'made in America' meant something again." And Victor Kiam, the Remington Products president with the five o'clock shadow, boasts that his shaver is "American made and therefore costs much less" than its competitor the Norelco, which is imported.

The March of Dimes is running a "Walk America" marathon, and Sears and Lord & Taylor are running "buy American" campaigns. Diet Pepsi features defeated vice-presidential candidate Geraldine Ferraro to celebrate the land of choice and opportunity. And Old Grand-Dad, "America's native whiskey," calls itself "the spirit of America."

Designer Perry Ellis has introduced Perry Ellis America, a collection of "sportswear for all America—looks you'll pledge allegiance to." And hundreds of companies, from American Express to American Airlines, have contributed millions of dollars to restore the Statue of Liberty—and touted their patriotism and generosity in ads.

The latest crop of commercials appealing to patriotism come from the Miller and Anheuser-Busch brewing companies and the recently formed Crafted With Pride in the U.S.A. Council. The breweries use a soft Americana sell to link their products with good old Yankee values like honesty and quality. The council—a band of cotton growers, fiber producers, textile manufacturers, apparel-makers, and two unions in the apparel and home-furnishings industries, among others—appeals to the consumer's conscience. Buying American saves jobs and ultimately our national economy, its ads reason.

These three represent patriotism harnessed for different sells, says Bert Metter, vice-chairman of J. Walter Thompson, which was recently named the ad agency for Miller High Life. "Crafted With Pride is strictly a defensive play. But in our Americana campaign, we're trying to equate a can of beer with a drinker's deeply held feelings about America and his own well-being. Budweiser is capitalizing on the work ethic and the quality of its American-made beer."

Unlike "Welcome to Miller time," the long-running, tuneful celebration of the workingman and his reward for a job well done, the new commercials rely on quick cuts of laughing people, family outings, backslaps, golden wheat fields, crystal rivers, city skylines, and the Oak Ridge Boys singing "American Made." "Where I come from, people stand tall and proud," begins one spot. "They look you right in the eye. People care about families. Laughter is sincere, a friend's a friend, and Miller's your beer." To make sure the viewer gets the point, the voice-over reinforces it: "As proud as the people who are drinking it today. Miller's made the American way." And the eagle, absent from the label since the forties, soars again.

PERRY ELLIS
America Levi Strauss & Co. TM
AMERICA

Rival Anheuser-Busch tugs on the heartstrings with such highly charged scenes as farmers along a roadside, cheering on an Olympics torchbearer. "I believe in America and American quality," intones the narrator. "Here's to you, America. My best I give to you." Jack MacDonough, the company's vice-president for brand management, explains: "We were mirroring what the country's feeling, and we think the feeling is building."

Then there are the provocative print ads photographed by Francesco Scavullo, funded by the Crafted With Pride Council and aimed largely at retailers. Earnest eyes stare out at the reader: The rest of the model's face is buried in a garment. "He'll be looking for US in his shirts," reads the headline, or "She'll be looking for US in her blouses." The copy reminds merchants who profit more by handling imports (they're usually cheaper than domestic goods but are marked up more) of the benefits of buying American (better delivery, shorter lead time, and easier reordering).

The impetus for these trade ads, splashed where consumers can't miss them, is a federal law that was signed on September 24 and went into effect three months later. It required all apparel and

Photograph by Bruce Weber.

Mon.
Tue.
Thur.
Fri.

The week Newsweek readers began firing at Will.

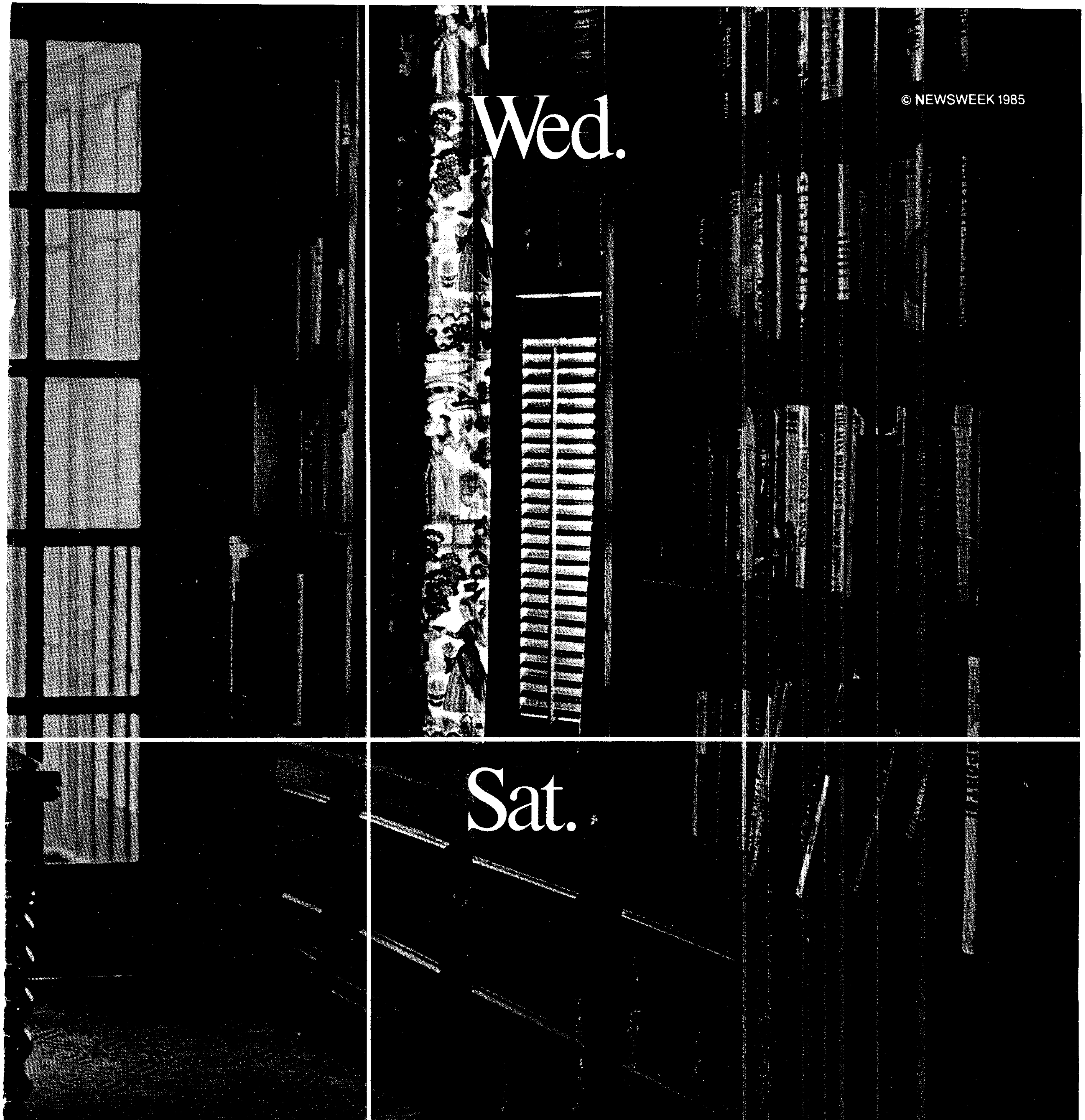
The week was January 12th, 1976. The subject: "Knute Rockne for President."

It was George Will's first column for Newsweek. And as he compared the histrionics of a pregame speech to the hysteria of pre-election politics, a new generation of readers was born. Readers who have a peculiar habit of reading our magazine backward. (From the back page, where George's column appears, forward.)

His witty, erudite style has earned him the respect and loyalty of a large (but split) audience: those who love him, as well as those who love to hate him.

Alternating with Meg Greenfield, our other national-affairs columnist, Will hits on a wide range of subjects: from the future of American politics to the future of the Chicago Cubs.

His column is the continuation of one of *Newsweek's* boldest innovations in newsweekly journalism: the concept of signed opinions. Pioneered



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with Raymond Moley's first "Perspective" column in 1937. And continuing through the years with voices as calm as Walter Lippmann and as impassioned as Stewart Alsop.

In addition, Newsweek introduced the first newsweekly columns on business, economics and sports, the first column authored by guests and the first signed criticism of the arts.

Will and Greenfield have garnered top honors. Both are Pulitzer Prize winners. And both have been notable figures in the National Magazine Awards.

In fact, Newsweek staffers have won over 600 awards for excellence in journalism. More than any other newsweekly.

Which brings us to our point: when a magazine starts striving for excellence, where there's a Will, there's a way.

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Our Rhum is made in Haiti, according to 200-year-old French distilling methods—the same methods used to make cognac. It's made directly from sugar cane, not molasses. We distill it twice in copper pot stills. Then we age it in white oak barrels.

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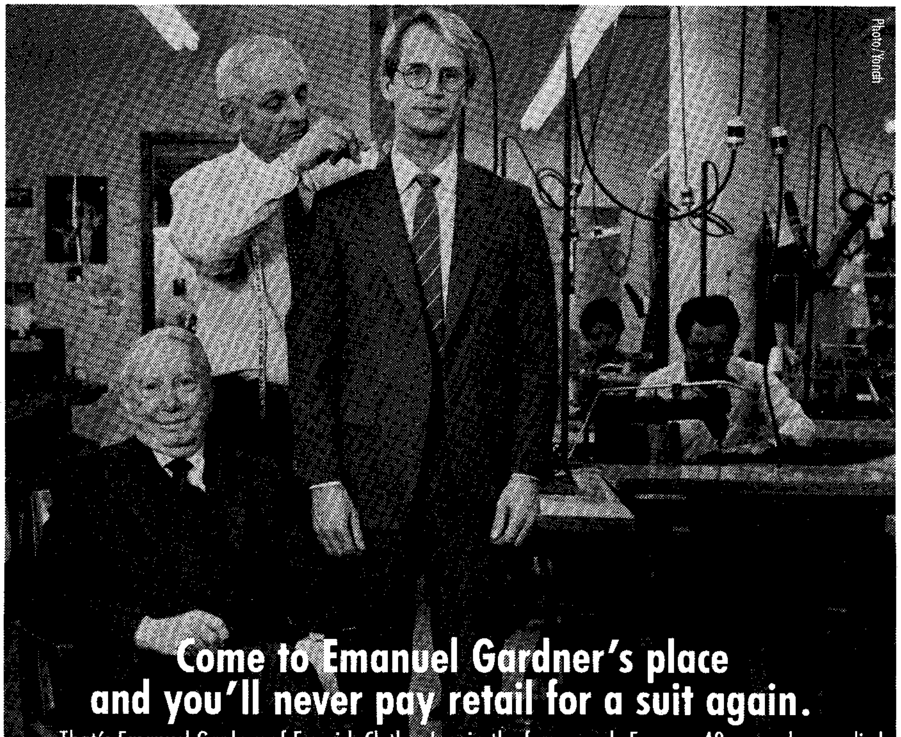
Food & Wine Magazine, June 1984



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home-furnishings manufacturers in the country to affix "Made in U.S.A." labels to their wares, on the theory that Americans prefer American-made products. "The country of origin may be the last thing a consumer looks for after fit, quality, and style," admits Roger Milliken, chairman of the Crafted With Pride Council and of Milliken & Company, a textile manufacturer. "But all other things being equal, Americans would rather buy American. Survey after survey tells us this."

The Roper Reports, for example, found that 38 percent of respondents felt that a product with the "Made in U.S.A." label would be "superior"; 57 percent deemed it would be "fairly good," and only 2 percent "not very good." Three percent didn't know. But when shown a "Made in Taiwan" label, 2 percent assumed the product would be "superior," 36 percent "fairly good," 45 percent "not very good," and 12 percent "poor." Five percent didn't know. The "Made in U.S.A." label even beat out that of a well-known designer: Only 26 percent of respondents figured a garment with the Dior tag would be "superior." Roper also found that "Made in U.S.A." carried more weight than eleven other labels, including "100 percent cotton," the Good Housekeeping seal, and even "Inspected by Inspector 30."

The fly in the ointment: a finding in a 1983 study by Broder & Gazdag, a research organization, that, although most Americans profess to be gaga over the homegrown stuff, they're confused about just what is, and isn't, domestic. Forty-eight percent of the people polled believed Atari was a foreign company (it's American), 40 percent thought a BMW was an American car (it's German), and 61 percent assumed that Canon cameras—made in Japan—were manufactured here.

Across the board, imports accounted for 10 percent of the American market fourteen years ago. Today, they account for 20 percent. According to the Commerce Department, for every $1 Americans spent last year to buy goods, 20 cents—or $1,421 per person—went for imports. Imports of computers and office equipment alone rose 50 percent over 1983 levels. But it is the textile industry that has been the most bloodied, and Crafted With Pride's mission is a tough one. It must persuade retailers and shoppers to put the national interest above their own—and its back is against the wall. The industries it represents—collectively employing 2.2 million, or more than 10 percent of the national industrial work force, and accounting for $50 billion of the gross national product—have been ravaged by imports. Historically, apparel and textile imports have grown about 8 percent a year. But in 1983 and '84, they soared 25 and 32 percent, re-

JOHNNY AND SALLY HAVE GROWN UP. THEY STILL GO TO GREAT LENGTHS TO HAVE FUN.

The Baby Boomers' success at work (they earn almost half of all U.S. personal income) is reflected in the way they play.

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Though they prize experiences more than possessions, Boomers aren't above buying whatever it takes to give them a good time—whether it's a compact audio disc player, a wine-tasting weekend, a mobile phone. Many, in fact, view luxuries as necessities that make their hard work possible.

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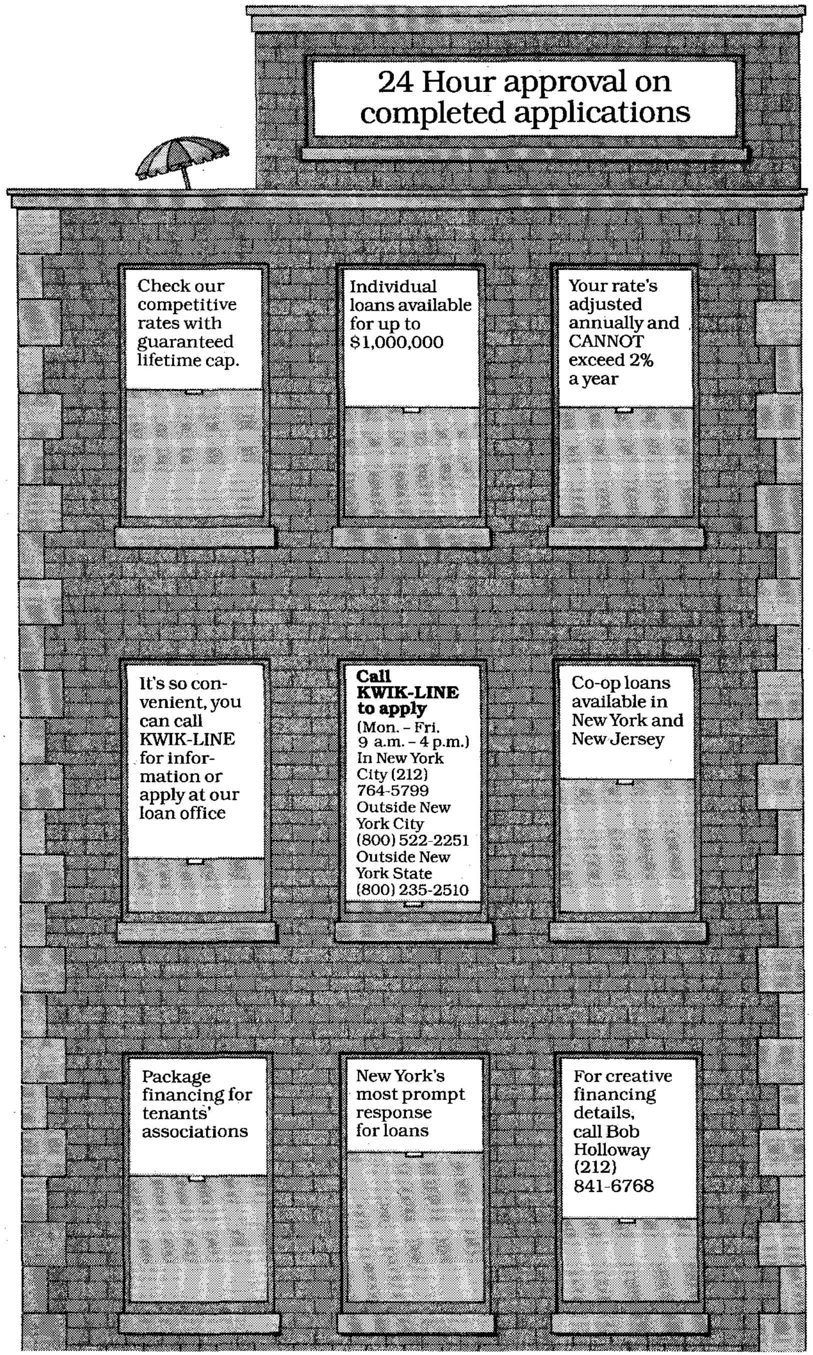
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spectively. During the same period, exports dropped almost 20 percent. Today, imports make up 35 to 50 percent of the American market. The result: hundreds of plant closings affecting thousands of workers, and a trade deficit that for the first nine months of 1984 reached $12.5-billion, up 41 percent from 1983.

A robust dollar hasn't helped the situation, but neither has it been the key villain. Low labor costs abroad and an administration lax in monitoring import quotas have been the culprits, charges Milliken. According to the International Ladies' Garment Workers' Union, wages in the apparel industry can run as low as 16 cents an hour in China, 57 cents in Taiwan, and $1 or so in Hong Kong—against an average of $5 an hour here.

The Crafted With Pride Council is the most recent troubleshooter. Earlier, the ILGWU had rousingly urged citizens to "look for the union label" to keep jobs in America, where wages go "to feed the kids and run the house." "When the work's done here, we get our share, and goodness knows we need it," the spots explained. "Imports are not the big bargain they're made out to be. They take our jobs, close our plants, force us onto welfare, and raise everybody's taxes. That's a very high price to pay."

The ILGWU has paid it. "There's great evidence that people are more interested today than ever in buying products made in America," says Paula Green, president of Paula Green Advertising, which created the memorable spots. "But the ILGWU has been so ravaged by imports that the money available to take advantage of this vital trend—to encourage it, nurture it, and promote it—is at its lowest point. For too long, ours was the only voice. Our latest TV campaign is so modest," she says. "We simply couldn't afford to pay residuals to the chorus of 32 singers."

There's no denying that a new spirit of patriotism is abroad in the land—and on Madison Avenue. But is it translating into dollars? Some say yes, and point to the auto industry. After nearly a decade of upheaval, U.S. carmakers can't keep up with the demand for their gas guzzlers. Of the top-ten best-sellers last year, the sole import was the Honda Accord. But JWT's Metter says patriotic advertising can't take the credit. "Five years ago, Ford tested a buy-American approach. It bombed. When it comes to big-ticket items, value is the overriding consideration," he says. "Only when there's a tie does the country nearest your heart have any clout."

And when it comes to apparel, it sometimes doesn't have much clout even with the most fervent believers. In Lee Iacocca's latest patriotic ads, there he stands with his plaid-lined trenchcoat flapping in the breeze. Yep—it's unmistakable. He's wearing a Burberry. ■

"Come out and fight like a man."

Challenged Houston's diminutive woman mayor, Kathy Whitmire, when her opponent refused to debate her in the 1981 election. She trounced him. Kathy Whitmire, 37, is known for being "scrappy" and "smart as a whip." A CPA, this dedicated feminist and former city controller runs the fourth largest city in the United States as though it is a big corporation. She's appointed minorities and women to important positions, repaved miles of streets, hired more police without raising taxes. How do the "stockholders" feel? In November, 1983, they overwhelmingly voted her to another two-year term. If Kathy Whitmire is the kind of woman you'd like to reach when you advertise, then you should be talking to the 26 million women readers of the Condé Nast Women's Package. Every month the Condé Nast woman opens Vogue, Glamour, Mademoiselle, Bride's and Self and opens her mind. What car to drive. What running shoes to run in. What wine to dine on. She knows it's all there, always. To influence the 26 million who influence all the women in America, call Neil Jacobs at Condé Nast, 212-880-8329, for more information about very attractive discount structures.

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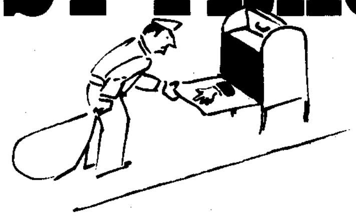


DOWN UNDER

Mystery Trains

A YOUNG EXECUTIVE WAS waiting for the B train to take him from the West 72nd Street IND station to 42nd and Sixth. But the train that arrived confused him; the signs on the cars that flew by read B, CC, AA, and a few other letters he couldn't quite catch. When the doors opened, the fellow stepped in and asked the other passengers if he was on the B train. Only one person spoke up, a woman who confidently assured him that he was, indeed, on the B.

But when the train pulled into 59th Street, the conductor announced that the train was a C and that it would be heading down Eighth Avenue. The addled executive got off just before the doors closed.

For years, the Transit Authority has been baffling straphangers with this kind of mixed-up train. The agency claims it doesn't set out to upset riders, but at the moment, it just doesn't have enough signs.

"It's inexcusable," Donna Evans, a T.A. spokeswoman, acknowledges. "The problem is that we don't have enough storage space on the trains for all the signs that are needed."

The situation is most common on the IND system because the design of its cars leaves little space to store the signs. Evans also admitted that because of lax management very little effort has been made to ensure that each car leaves the yard with the correct identification cards inserted in the front window and rolled into the side-window slots.

"We have hundreds and thousands of complaints about this," she says. "If the speakers aren't working, there's no way for people to tell they're on the wrong train."

The agency claims it is now taking corrective action. A new inspection policy is supposed to guarantee that nearly all trains will be checked for proper signs before starting their run.

Why is there a new policy after all these years?

"Management has been riding the trains," Evans says. PETER BLAUNER

BRIEF LIVES

L. McCRUM'S COMICS

MOST YOUNG ARTISTS HAVE TROUBLE getting themselves noticed, let alone getting their work into galleries. At 27, Lindsay McCrum has the opposite problem—because she's blonde, blue-eyed, and effervescent, her art is noticed for the wrong reasons.

"Get away from your work. Don't even be there," a friend advised before the most recent appearance of her paintings, which are featured in a group show at the Ericson Gallery at 23 East 74th Street until April 6. "If they see you near it, they'll think you're vacuous."

Lindsay McCrum understands. "For every time my looks have been an advantage," she says, "they've been a disadvantage." Not surprisingly, she sees her paintings as a reflection of her own dilemma—as an exploration of deceptive packaging.

As a child of privilege in Connecticut, she dreamed of becoming the next Leonardo. At Yale, she confronted self-doubt: "I thought, 'Who am I trying to kid? Maybe I ought to go to Katy Gibbs and learn a marketable skill.' " Then she was named a Scholar of the House, one of twelve in her class. Freed from academic work, she connected with painting, graduated magna cum laude, settled in with an 84-year-old Connecticut woman, and began churning out the pictures. Only when she was ready to compete on her terms did she move to New York.

"I love *non sequiturs,*" she says. So she borrows from the Byzantine mosaics in Ravenna, Max Beckmann, and Fra Angelico—and Barbie coloring books. There's a cartoon reference in almost every painting of McCrum's, for she likes nothing better than to paint a mythological drama at the top of a canvas and its comic-book counterpart at the bottom. Thus, in a painting in which Hermes puts Argus to sleep so that he can seduce Hera, a cartoon panel announces, "And then I give you the paralysis gas."

That these classical references invite comparisons with her betters bothers McCrum not at all: "If you're a young painter, it's flattering to be told you're derivative. Then the older you get, the more the history of art becomes your own. It upsets me to see young artists who don't care about great paintings and who want only to be in museums before they're 30. I think if I'm lucky and work hard, I won't be hitting my stride until I'm 40."

JESSE KORNBLUTH

Photograph by Bill Pierce. Illustrations: top, Guy Billout; left, Paul Meisel.

FAITH

FAR FROM UTAH

ELDER DWAINE NELSON IS beginning his tour of the Mormon Visitors' Center in front of a painting of Adam and Eve.

"Why are they wearing clothes?" someone asks.

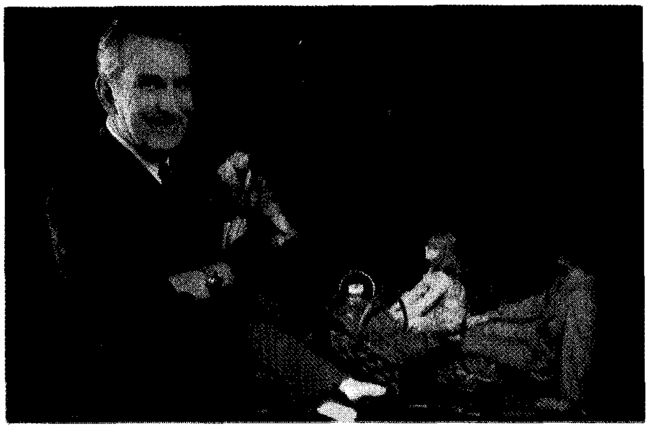
"Well, I think that after they left paradise, they got dressed," explains Elder Nelson, a former oral surgeon who is the director of the center.

But the painting is *set* in the Garden of Eden.

"Well, uh, I guess they were on their way out right then," Elder Nelson says. "We're a very modest people."

Most of the other exhibits at the center, at 65th Street and Columbus, are just as modest, but technically more advanced. Down the corridor, monitors show films such as *The Mormons and the Jewish People,* which concludes that the two groups have much in common, and videotapes starring Jimmy Stewart and Art Carney that carry the inspirational message of the Church of Jesus Christ of Latter-day Saints (the official name for Mormonism). The climax of the tour is the Disney-style diorama, in which a group of mannequins have an animated discussion about Mormon history.

"This sort of ties it all together for people," says Elder Nelson. "We can even play the tape so the mannequins speak in Spanish."



The purpose of the Visitors' Center is to convert New York City. "It's missionary work, to be straightforward about it," says one Mormon official. "We try to use audio-visuals to create an atmosphere that is inviting and non-threatening."

The center is open to the public every day from 10 A.M. to 8 P.M. About 200 take the tour each week. They are invited to sign up for sessions with one of the 60 missionaries assigned to proselytize in the area.

"The principles of the church are relevant anywhere," says W. Boyd Christensen, president of the New York mission, who was Gerald Ford's assistant secretary of housing. "We're as competitive and career-oriented as people in Manhattan."

Despite its efforts, the Mormon church hasn't had much success here: There are 4,200 New York Mormons, and only 350 people converted here last year. One group has been particularly resistant; even though the church provides its missionaries with special training on how to talk to Jews, there were only one or two Jewish converts.

"We're not sure why that is," says Elder Nelson. "But we have enormous respect for them." P.B.

OVERHEARD

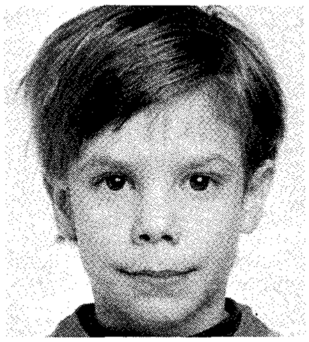
IN THAI RESTAURANT, bewildered Englishwoman to friend: "If people say *'oy vay'* all the time, does that mean they're Jewish?"

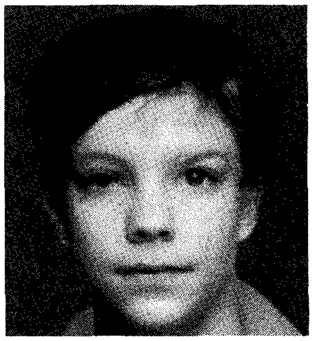
ON WEST SIDE IRT, ONE TALL, stony-faced man to another: "Let me tell you, he who hesitates is *lunch.*"

TECHNOLOGY

The Computer's Crystal Ball

WHAT'S WRONG WITH this picture? Both photos are of Etan Patz, the boy who disappeared from a SoHo street corner on his way to school over five years ago, but the one on the right is being used by the FBI in its ongoing search for the missing child. But Patz disappeared when he was six years old, and this is a photograph of Patz at eleven.





Computer artist Nancy Burson, who updated the photograph, merged a picture of Patz with that of a sibling several years older. The pictures were electronically converted into digital images and superimposed on the computer screen, and an average of their basic features was established. Then, dot by dot, the composite image was adjusted—or "warped"—to conform to the average.

Burson has been generating her uncanny-looking composites for several years, mixing sexes, races, and species to come up with her new-age portraits. She's done prospective makeovers—removing wrinkles, paring noses, lifting breasts—a service she hopes to sell to plastic surgeons. She got involved in the search for missing children when the parents of a Florida girl called after seeing her work at a SoHo gallery. They were particularly impressed by *Royal Family in the Year 2010*—a picture of a middle-aged Charles and Di and a grown-up Baby William.

A show of Burson's work, "Simulacra: Forms Without Substance," opens Friday at the International Center of Photography (1130 Fifth Avenue, at 94th Street) and will run through May 12. The imaginary images range from the sinister (*Warhead,* merging of Reagan, Brezhnev, Thatcher, Mitterrand, and Deng Xiaoping) to the sublime (*Second Female Beauty Composite,* a combo of Jane Fonda, Jacqueline Bisset, Diane Keaton, Brooke Shields, and Meryl Streep).

PHOEBE HOBAN

Photograph, top: David H. Wells.

L.A. TELEX

Hart of the West

SENATOR GARY HART IS considering a run for governor of California. No, not U.S. Senator Gary W., but California State Senator Gary K., a 41-year-old state legislator who shares much more than a name with the more familiar one. Hart is a tall, telegenic Democrat who, although he came out of the liberal wing of the party, is now seen as a candidate who can appeal to Democrats and moderate Republicans alike. "One of the reasons Hart's attractive is that he avoids the usual labels," says Congressman Henry Waxman, who is already putting pressure on Los Angeles Mayor Tom Bradley to forgo running again for governor in 1986 in favor of the state senator. "Hart talks about what government ought to do," says Waxman, "but not in the usual ideological ways."

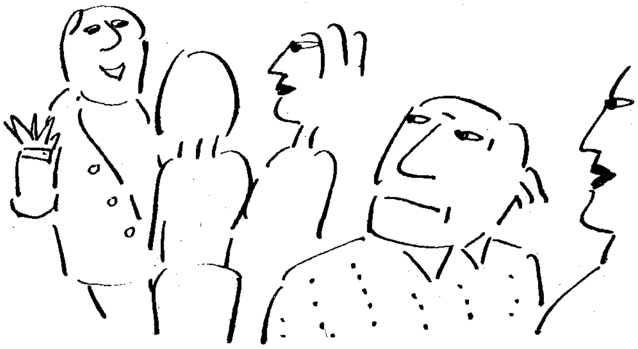
That was not always so. Hart became involved in politics as a Stanford student in the sixties when Allard Lowenstein (who was the best man at Hart's wedding) recruited him to work on voter-registration drives in Mississippi, then on the dump-Johnson movement. In 1967, Hart opened one of the first McCarthy campaign offices in New Hampshire; the next year, he moved to New York to run Lowenstein's successful congressional race.

IN 1969, HART WENT TO Santa Barbara, where he'd grown up, and in 1974 was elected to the State Assembly. He served four terms there; then in 1982 (with the help of the U.S. senator Gary Hart, who campaigned for him), he was elected to the State Senate, where he represents a district that covers nearly 200 miles of coastline from Malibu to Santa Barbara.

It is Hart's success in representing that district (with 47 percent Democratic registration, it is the most marginal Democratic district in California) that has led party leaders to think he would be the perfect candidate to challenge Governor George Deukmejian. "I've had a lot of practice in the suburban areas that the Democratic party increasingly has had trouble holding," Hart says. "I've been out in those fields for over a decade and have a good track record."

Unlike the other Gary Hart, he has not, as yet, been haunted by anyone asking, "Where's the beef?" State political observers all give Hart high marks for substance, citing what the Sacramento *Bee*'s Martin Smith calls a "nose-to-the-grindstone style" to governing. "Probably the biggest complaint we hear about Gary," says Hart's chief of staff, Jerry Seedborg, "is that he's got too much beef." JEANIE KASINDORF

PEN & PENCIL

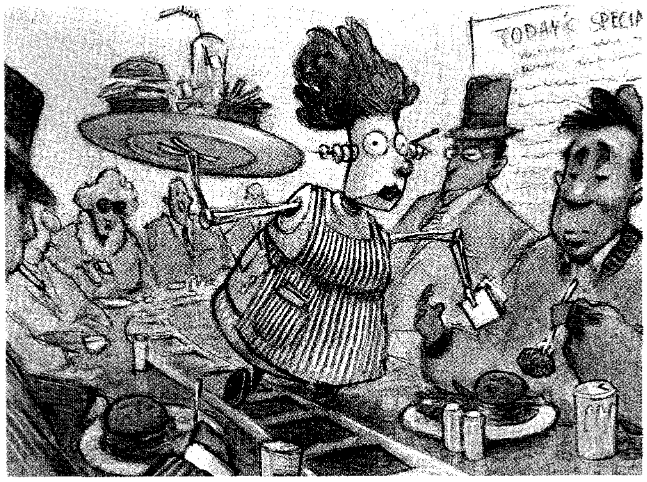


"You remember how he would tell us he was working on a novel. Well, it turns out he was." ANTHONY HADEN-GUEST

CHOW

Automation House

A HAMBURGER JOINT WHERE the food is *really* untouched by human hands may open in midtown Manhattan at the end of this year or early in 1986. Hughes International, a Maryland-based company, and a major international hamburger chain are talking about a restaurant staffed entirely by robots. According to the prospectus, customers will tell their orders to a robot with a humanoid head and articulated arms. Robots will cook the food, deliver the order, take payment, make change, and say thank you with a smile.



Hughes president Peter Hughes has demonstrated a modular robot produced under license from Satt Automation in Sweden, where mechanical men have already been used in a restaurant. The ones planned for Manhattan—the first of their kind in America—will move on tracks that provide access to tables without crossing the paths of customers.

When word of the negotiations leaked, Hughes was besieged with calls, says office manager Sue Coburn. "A lot of the callers are worried that we're going to cause massive unemployment," she says. BERNICE KANNER

PRICES

HERE'S WHAT SOME THINGS cost around town last week.

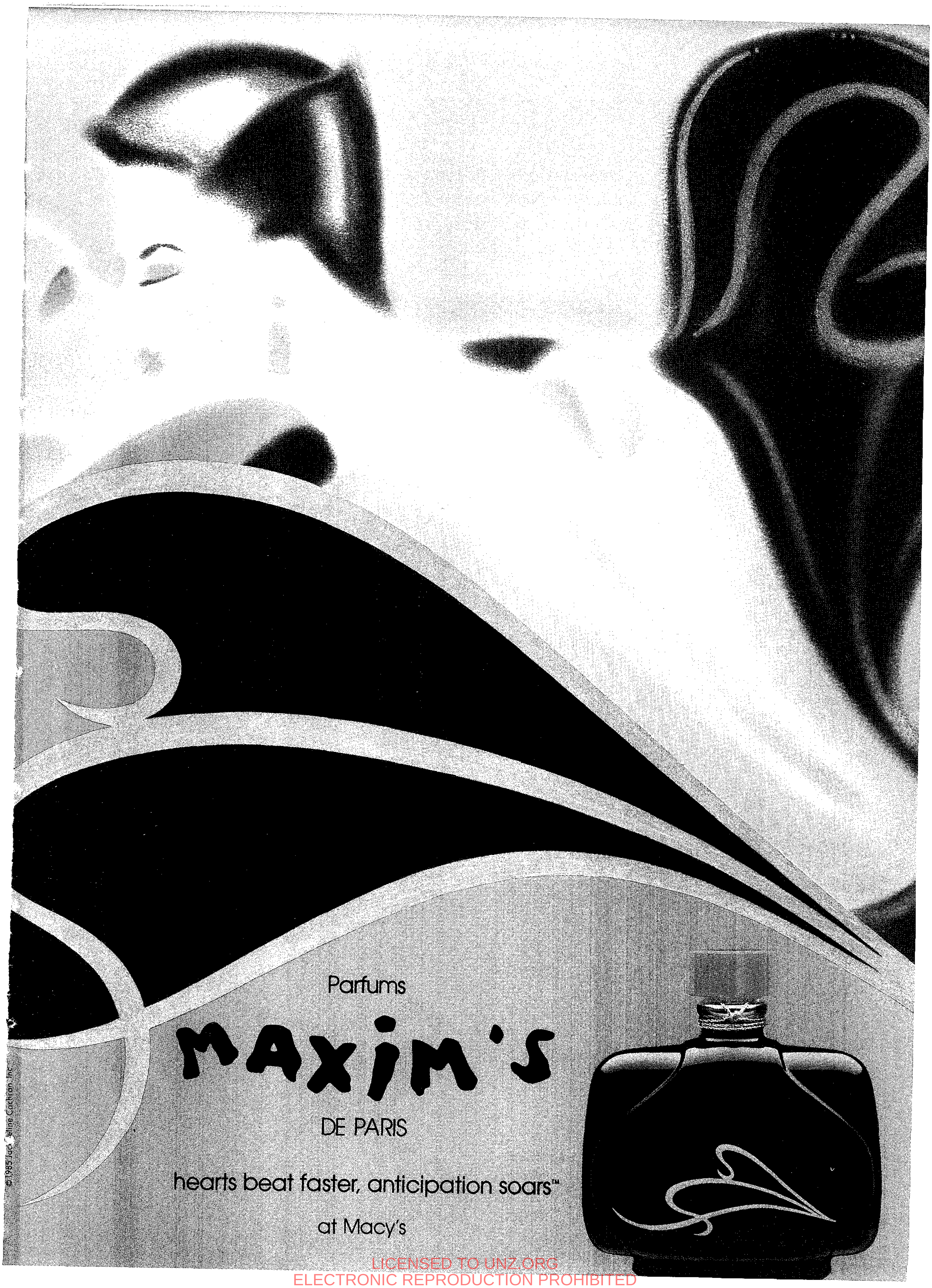
☐ A dozen marennes oysters at the Oyster Bar (Grand Central Terminal, Lower Level), $22.10.

☐ An opera-length (30-inch) strand of 8-mm. cultured pearls at Mikimoto (608 Fifth Avenue), from $7,000.

☐ A Rolex ladies "Oyster" Perpetual Datejust watch at Tourneau (500 Madison Avenue), $6,450.

☐ Pearl re-stringing by Fay Josephs (36 West 47th Street), $8 for fifteen inches.

Photograph by Chad Randolph. Illustration by Howard B. Lewis.


Parfums
Maxim's
DE PARIS
hearts beat faster, anticipation soars™
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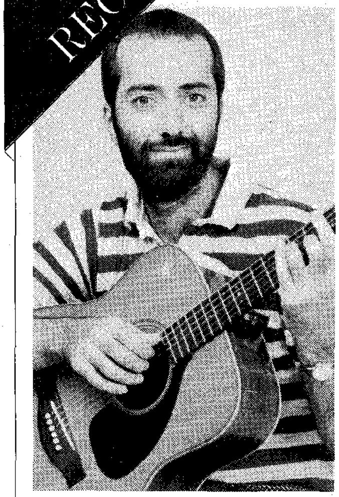
BY RUTH GILBERT

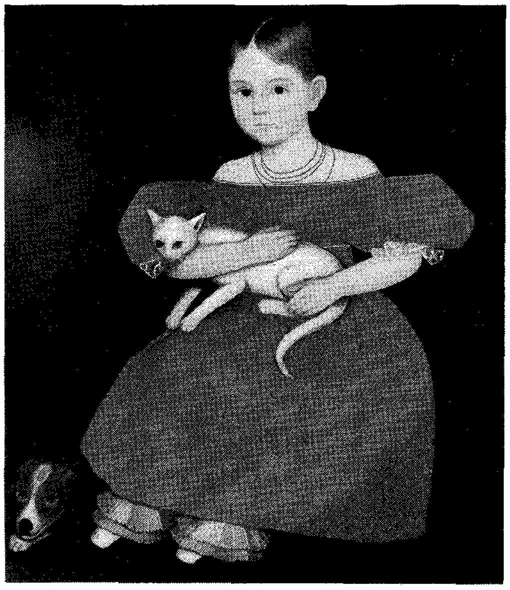
RUTH RECOMMENDS

Lyndon Woodside conducts the Oratorio Society of New York—orchestra and soloists—in Bach's Mass in B Minor March 27 at Carnegie Hall.



RAFFI CONCERT

Raffi is the most wonderful singer for little kids that you could ever imagine. He's done marvelous albums for the young and the very young and is giving two concerts March 31 at Symphony Space. Gather up the children for a sing-along.

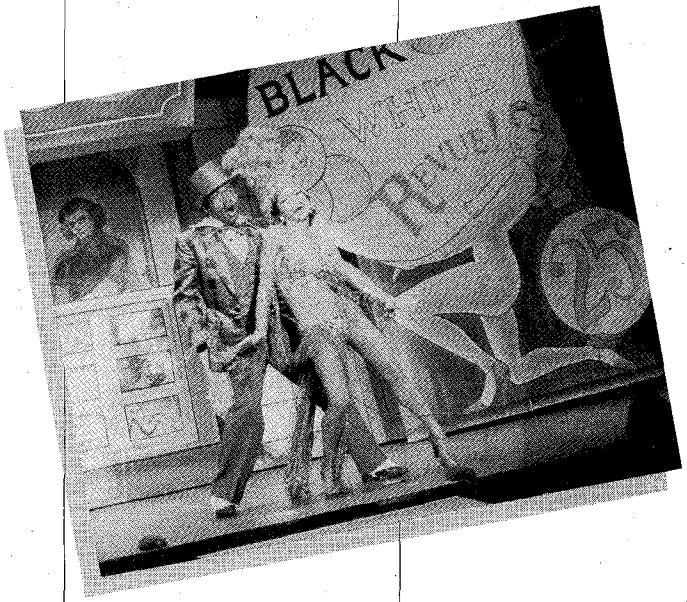


'GIRL IN RED WITH CAT AND DOG'

The above work, circa 1834–36, by Ammi Phillips, appears in the Museum of American Folk Art's first endowed section, the recently opened Burt Martinson Gallery.

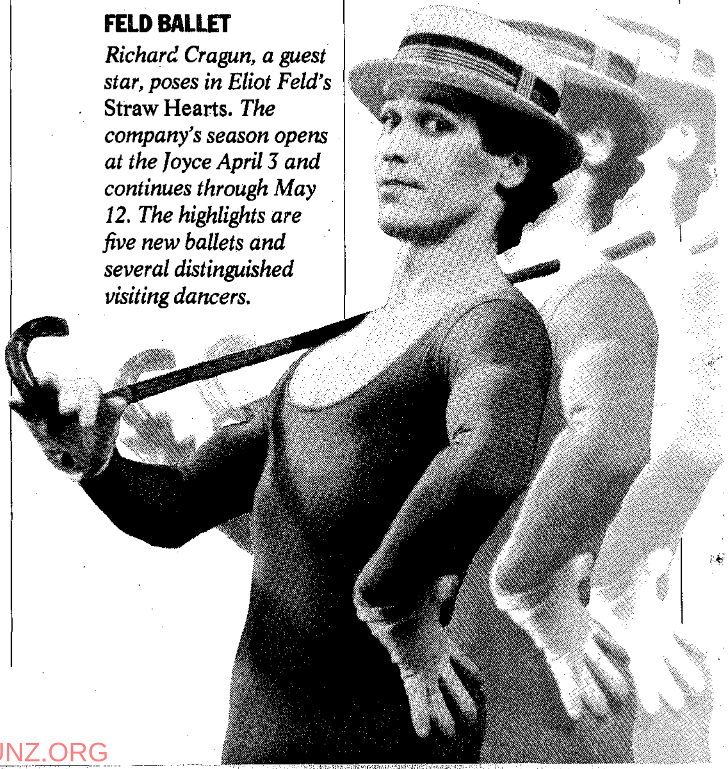
'KING DAVID'

Richard Gere is nothing if not versatile. He is elevated to the greatest king of Israel in this film spectacle opening March 29 at the Ziegfeld and Coronet. Below, he tells his son Solomon (Nicky Van Der Wepen) about the temple he is planning to build.



'GRIND'

Ben Vereen and Leilani Jones star in the new Harold Prince musical, set in a burlesque house at the Chicago World's Fair. It's previewing now and opens April 11 at the Mark Hellinger.



FELD BALLET

Richard Cragun, a guest star, poses in Eliot Feld's Straw Hearts. *The company's season opens at the Joyce April 3 and continues through May 12. The highlights are five new ballets and several distinguished visiting dancers.*

Photographs: top left, Patrick Harbron; bottom left and right, Martha Swope.

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POWER! SUCCESS! FAME!

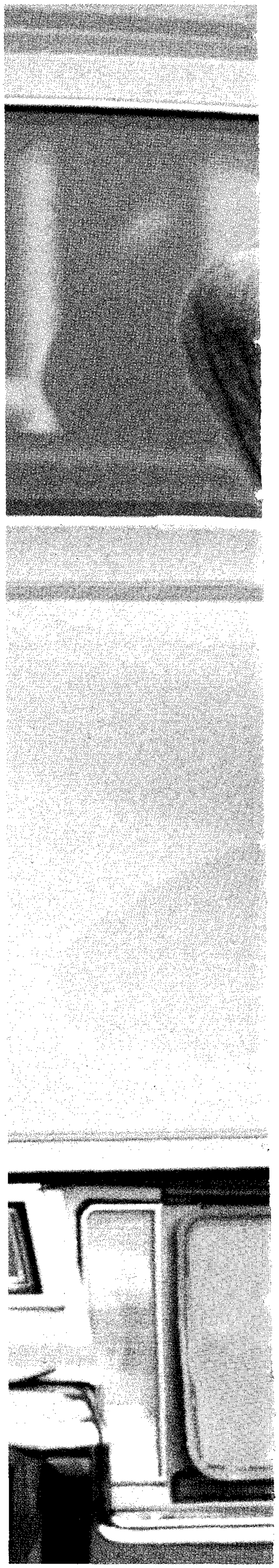
BY JULIE BAUMGOLD

MICHAEL KORDA'S TIRELESS QUEST

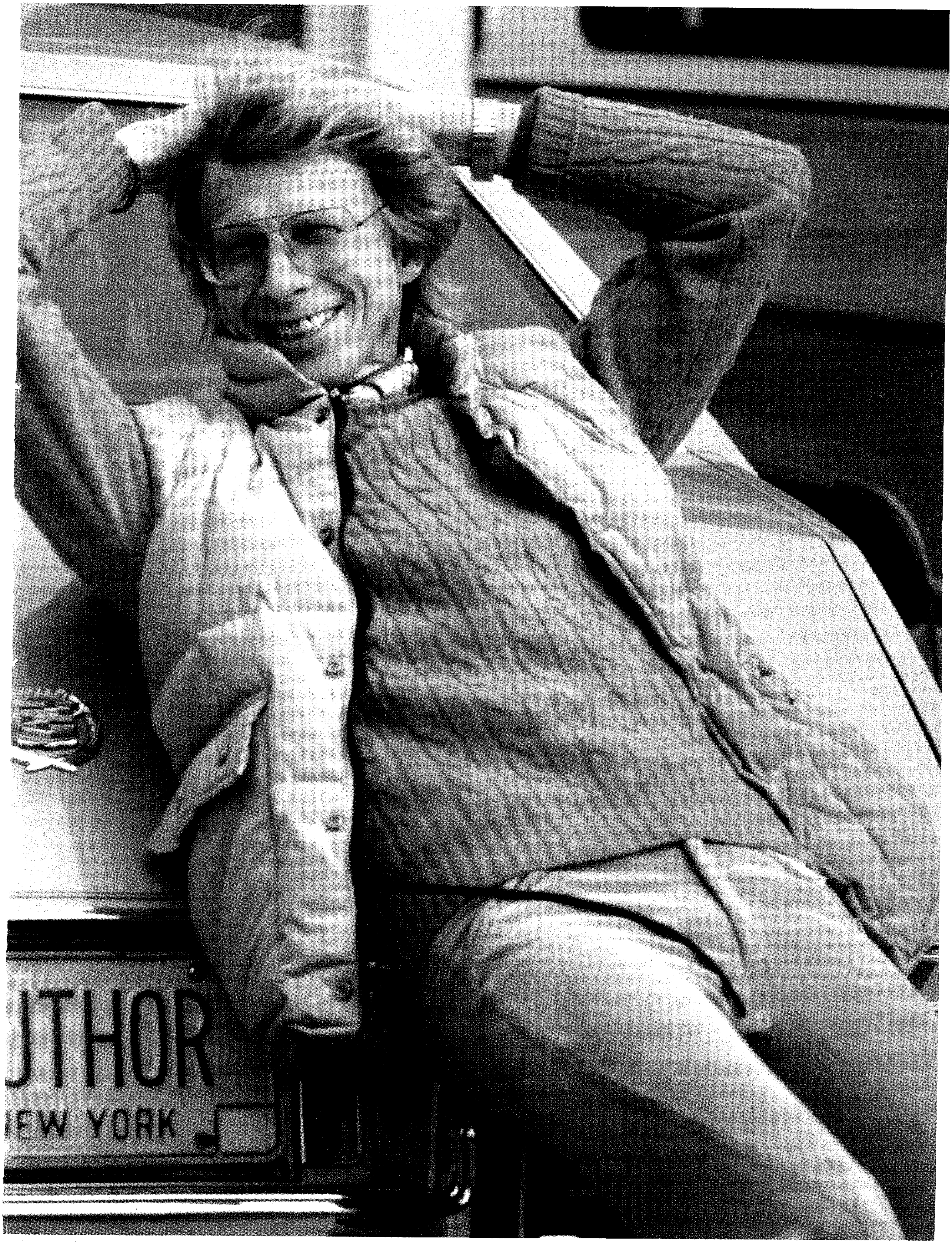
ONE COLD AFTERNOON LAST SPRING, IT WAS very silent at the Norman country seat of Joni Evans, the publisher of Linden Press, and Dick Snyder, the chairman of Simon & Schuster. Suddenly there was a crack in the air, a roar approaching between the rows of linden trees. The freshly laid expensive gravel sprayed out in fans like a water-skier's wake as a black Honda Nighthawk ripped up the driveway. Two giant schnauzers started barking and braying until Dick Snyder gave them a look. Riding the motorcycle was a small but otherwise ominous figure totally wrapped and zipped into black leather, with one of those all-black nightmare helmets that encase the entire face in menace.

The rider dismounted his big machine and started his ritual—unhooking, unzipping, unbuckling, unsnapping. The custom-made black leather pieces—gloves, leggings, boots, and helmet—started falling to the ground like a dream sequence out of *Leather Men.* Then the rider unharnessed his large black saddlebags and took out two manuscript boxes, and there on the driveway stood Michael Korda, the editor-in-chief of Simon & Schuster, with his ample blond curls all mussed, holding the fifth draft of his novel *Queenie.*

"Here was this shy little writer saying, 'I'm ready,'" says Joni Evans. "It was like coming home to Mommy."



Author, author: Korda in a rare moment of repose, against his Cadillac.


UTHOR
EW YORK

PHOTOGRAPHED BY HARRY BENSON

WINNING TITLE: *Korda's new novel,* Queenie, *is about his aunt Merle Oberon. It was written to have all the elements—India under the British, murder, gangsters, lost love, a homosexual movie star.*

Trigger fingers: *With wife Margaret and his M-16.*

Queenie IS ABOUT MICHAEL'S AUNT MERLE Oberon. *Queenie* is a sand book, like last summer's *Hollywood Wives,* but more distinguished. It's a big fat bonbon of a book, its jacket wrapped in satin like the pillowy center of an old candy box. It has all the elements. It was written to have all the elements, by a man who knows them well. It has India under the British, this year's topic. It has old Hollywood. It has incest-rape, it has a shockingly beautiful, eventually powerful heroine with a criminal heart and secrets (she is part-Indian and has killed her uncle). It has a Sir Alexander Korda–type tycoon (a standard of Michael's fiction), an agent like Swifty Lazar, a homosexual movie star, and gangsters. It has the feel of real jewels against the skin, love lost, ambition, Larry and Viv, an unabashed delight in money and textures, power grabs, and, of course, the theme of concealment and an alien presence. Its heart is hidden, its soul is somewhat absent, but *Queenie* is a Literary Guild selection with a first printing of 150,000 copies and will be an ABC mini-series. *Queenie* was hard for Michael Korda to write—it took him six drafts—but it has already made him richer and almost as famous as he wants. Wherever *Queenie* and his next novel take him, Korda is too bound by habit and too much a corporate soul to leave home, which is Simon & Schuster, the world's largest publishing company. Still, at 51, he works very hard very fast and hungers.

"Let it never be said to alter by a smidgen the love affair between us, Irving," Michael Korda says to Swifty Lazar on the phone, his voice dipping respectfully into the coastal croon. He is trying to explain having used Lazar as a character in *Queenie* and why, despite this, Lazar should still give him a big party in Hollywood.

"I'm making you *more* famous. I've made you into a *saint,* Irving. I would not use you in a novel without making you into *a saintly figure, Irving.*"

Michael's long hair, ever blonder with age, drips over what is usually a slightly worn collar, which must be a deliberate image because Michael Korda still writes for magazines consistently and more than half-seriously about class and image and clothes ("Clothes are class. Class shows. Class counts"), the art of flattery, and not having your hairy shanks show above your proper leather shoes. He writes on his lost family, the Kordas, the right briefcases, being short, status, and how to be a climbing gentleman. He also does masterful detailed editing and rewrites on the books he publishes, making them even more commercial, but he leaves his few dignity writers alone. As an author, he has been on both best-seller lists, and he forecast the yuppie advent with his diagrams and uncannily accurate power charts. He could have become "Mr. Power," as he says, but he turned away to write his family history, *Charmed Lives,* and now his novels. He rides quarter horses, he shoots small birds, he drives his flame-red Porsche with SAHIB plates or the Cadillac or his wife's pickup truck (MEMSAHIB) on his country-squire weekends. He is probably the only book editor in New York with an M-16 rifle propped against the wall of his study and a loaded revolver on his armchair. He is married to Margaret, a beautiful English horsewoman with long blonde hair and a detached demeanor. The 21-year-old son of his first marriage, Christopher, debugs computer programs.

What all this has produced is a divided life, but successful in most directions. Dick Snyder thinks Michael will always be his editor-in-chief. Michael says he is reluctant to make the distinction between being a writer and an editor, but still thinks of himself primarily as an editor and publisher who writes. He would like to write like Graham Greene, but he knows that he does not.

Korda gives his own image constant thought, overcome by his own multiple identities. "I look at the Michael Korda who writes on power for *Penthouse* or on women's subjects for *Self* and on success for *Success!,* which are leftovers of *Power!* and *Success!;* the guy who appears on TV talking about *Success!* and *Charmed Lives;* and the guy who is editor-in-chief of Simon & Schuster who is different from the writer. And the books themselves are in two categories, before and after *Charmed Lives.* And in publishing, I'm the publisher of Jackie Susann and Shirley Conran and Fred Mustard Stewart and big commercial books, and I do Joan Didion and Graham Greene and Colin Turnbull. Most people are in a straight line; they do commercial fiction, and you don't expect them to turn up with Hannah Pakula on Queen Marie of Rumania, but I am willing to try anything. With my jumbled education, I tack and zigzag from one category to another.

"You might think I have no center at all, but I'm a kaleidoscopic image with a center. Even the schlock has to be good within its own category. The essential center of what I am is buried and private—writing and driving cars, French poetry and the Symbolists."

He is polite and precise. He laughs a big equine laugh that carries on a shade too long. He likes to tell stories and tells them very well. Though he talks of private depths and a secret side, he does not seem to be a hidden or complicated man. "I am awed by his erudition and intelligence," says an editor who left to form his own company. Because he is overqualified—

"overeducated," as he says—he is a master fixer and book doctor, able to transform ordinary dross into the dross that sells.

He is afraid of being wrongly perceived, for *Power!* damaged him at least as much as it helped him, and he was right to change course. "I am not the person I am writing about or for [in the power pieces]," he says. "I don't do things or live that way. When I toured, people expected a British version of Robert Ringer and found a diffident intellectual, but I learned how to sell."

Korda wants fame. He needs fame. He will cooperate fully in the search for fame, and he understands all his weaknesses in this respect. He grew up, as he says, in a family in which everyone was famous. "It's a part of my character. I don't drink or chase women, I'm not particularly greedy, but I don't like being anonymous. I don't crave walking along Fifth Avenue and having people say, 'Oh my God! That's Michael Korda.' " But "I am drawn into self-exploitation and excess and get carried away by the enthusiasms of others. It is the same spirit that took me to Hungary and the revolution and caused the little problem I had when I published *Vengeance* [a book about Israel's revenge for the murder of the athletes at the 1972 Munich Olympics whose authenticity was disputed by the *Times*], but you can't live your life cautiously and put your foot down only where you don't find a banana peel.

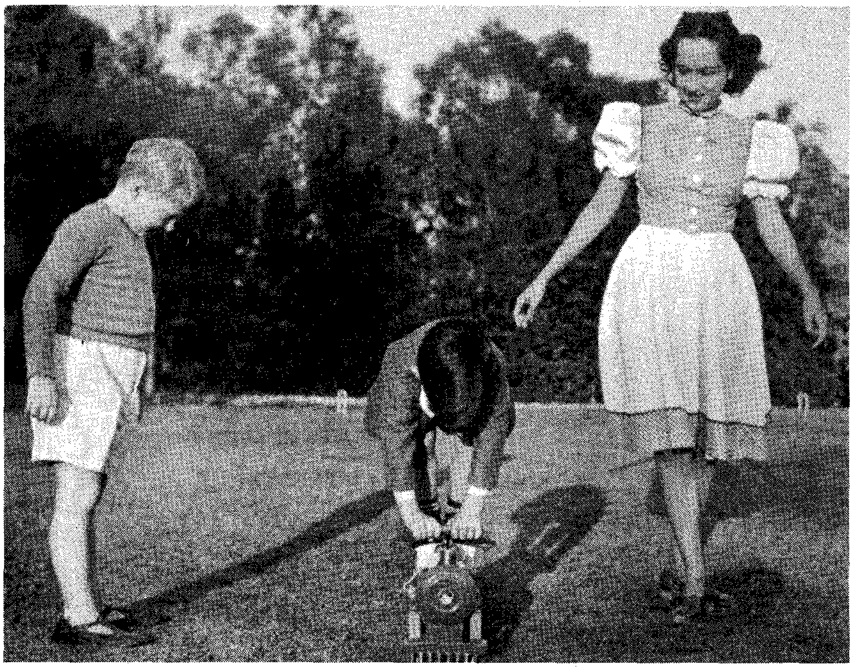
"I see myself as a crass 1930s Hollywood producer—an imitation of one in my own little world."

so that his authors would have to crane to see Michael's face.

He still indulges his ongoing Hollywood English fantasy on weekends at Stonegate Farms, where he keeps the horses that Margaret rides in shows. Their house is full of rosettes. It's what he calls a working farm, compared with what he calls the Snyders' "working palace," but the floors are so polished he takes off his shoes to walk them, and he uses carpeted steps to mount his horses.

Both Joni Evans and Dick Snyder have seen the actor in Korda emerge at sales presentations. He can do any accent—he's especially good at Hungarian, stressing the first syllable of every word. He can parody the styles of various book reviewers, and, more valuably his colleagues say, he can write in the style of any author from Carlos Castaneda to Irving Wallace. Korda tells about going to see Tennessee Williams, and he becomes Williams taking a call: "Why-ah yeessssss, baby. Ah-am sittin' here-ah with my editor, baby." He holds out a sheet of paper far from his eyes and reads: "Michael Porter!"

MICHAEL KORDA HAS APPROACHED HIS whole life as a novel that needs work, taking it through drafts and outlines, eliminating, changing its course midway, restructuring, and refining its leading male character. The quiet, regulated surface of his life is punctuated by creative vacations and the larger lives of the characters he creates."He is totally self-created but in the best possible way," says his friend Judy Licht. Another friend says Korda is the quintessential Hungarian—able to play both sides, at home anyplace in the world, a bridge between different kinds of people and classes.



Family snaps: *With Uncle Alexander (above, Michael at right) and Aunt Merle in Hollywood.*

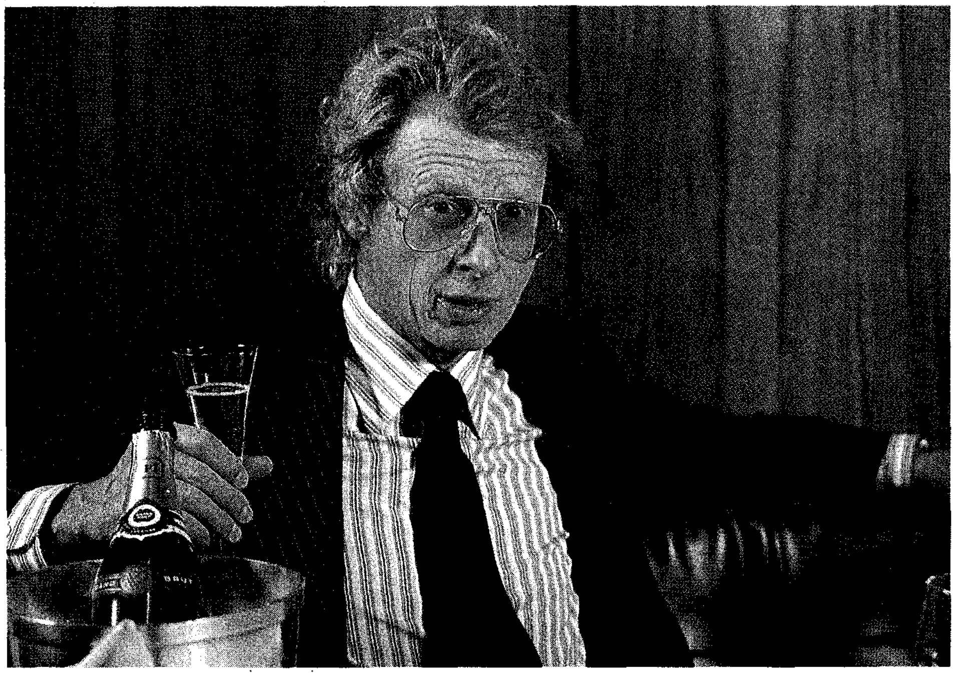
This quest for fame leads to embarrassing things like posing for the cover of *Success!*—a slightly wizened figure lost in his Moses robes, holding tablets with his own "Ten Commandments" for success before 40 engraved on stone. He is perpetually the too-smart little boy who sabotages himself to get attention. He likes to adopt personas, assorted defiant poses. Throughout the sixties and seventies, Michael had a penchant for costumes. He used to come to parties in his black leather cap and studded jacket, and wear pressed jeans to the Four Seasons. Warner LeRoy remembers coming upon Michael and his young son at Coney Island, and it was Michael who was wearing the cowboy costume, complete with cowboy hat and chaps. In this latter stage of his country-and-western phase, when he hit the road with Bill Anderson and the Po' Boys, he came to the office in cowboy boots (or full English) and even went so far as to appear bearing the Montana state flag at the Madison Square Garden rodeo. There was a motorcycle phase—leather, stomper boots, helmet positioned on the desk

In Michael's fiction, there are always the *Übermenschen,* the leading male characters—supermen who are above food, beyond sleep, men who have found power tricks to simplify their lives, men sometimes motivated by revenge, and these characters have Korda elements—working into the night, preoccupied with success and aristocratic trappings. Like his power character, the creature of his columns, Korda has simplified the externals. He sleeps only from one to five, gets up and writes for three hours, and runs before work. He eats in two restaurants. Nearly every day, he has lunch at the same round back-wall booth at the Four Seasons grill, a place that he helped establish with a *Times* article. Every Monday night, he and Margaret go to Rao's, where they sit at another Korda table under pictures of their 1,200-pound pet pigs and of him

HIDDEN LIVES: *In Korda's novels, his theme is concealment, people who are self-created, with dark pasts and secret motives. Their accents are slipping, their hands flapping in giveaway gestures.*

and Margaret on horseback, pictures that are marvelously at odds with the rest of Rao's Frankie Valli décor. He leaves every Thursday for his house in Dutchess County, works on manuscripts for Simon & Schuster on Fridays, and writes his novels and columns on Saturdays and Sundays. He drinks double espressos, even at night, and little alcohol. He has simplified his clothes, wearing the same checked jacket and blue shirts, like a uniform. He is very organized. He works by outline, and everything is always on paper.

Everyone talks of Korda's speed. His specialty is the overnight read—nocturnal miracles as 1,000-page novels are digested, critiqued, and reorganized in hours. His speed has not diminished since Joni Evans went with him to the Frankfurt Book Fair in the seventies. All day, they were given manuscripts, and Michael would come into the hotel staggering under their weight, and the next morning, there they were in neat stacks outside his door, each with a written report or rejection. Just a few weeks ago, Mort Janklow gave Korda John Ehrlichman's enormous new China novel on a Thursday, and by Monday, Korda had read it and done the first-draft editing, a process that usually takes weeks.



Toasting success: *In his customary power booth in the Four Seasons grill room.*

He does two things at once: He's been seen in sales meetings writing chapters of his books. But when he's focused on a subject, such as, say, himself, he simply won't be interrupted. Once, one of Korda's senior editors was in his office when he was being interviewed. The reporter asked the editor about his background. Korda repeatedly tried to turn the conversation back to himself, and when he failed, he simply walked out of the room.

Even in the way he writes, nothing is wasted. Material in Korda's work and life migrates from book to book (often intact) and form to form, nonfiction to fiction. He transmuted his power and success books and pieces, themselves derived from Stephen Potter's *Gamesmanship* books, into fiction in the character of his supermen. David Konig of *Queenie* is Alexander Korda of *Charmed Lives.* "Dawn Safire" becomes "Dawn Avalon." The same Swifty Lazar–type agent with the same name (Aaron Diamond) moves from *Worldly Goods* to *Queenie,* as does the Sir Meyer Meyerman–Lord Solly Goldner character, a heavy, but very sexy Eastern European with a considerable social position in London who, in moments of passion, has to have his eyes pressed back into his head with warm spoons. Once, Lord George Weidenfeld visited Korda and saw a copy of *Worldy Goods* on his coffee table and asked Korda to tell him about it. "Oh, you wouldn't like it. It's really not for you," Korda assured him quickly. The startlingly beautiful childless woman reappears in different guises. In fact, the same caviar-filled ice swan described in *Charmed Lives* became the jacket picture for *Worldly Goods,* which also contains the same butler as well as convenient borrowings from *Power!* and *Success!* Michael says he had Dickens in mind when he chose to carry certain characters from book to book. (Actually, Dickens didn't.)

When Michael Korda writes his novels, his theme is concealment, people who are self-created, with dark pasts and secret motives. People with a need for deception. Outsiders, like the heroine of his next book, a young woman of Ukrainian background who marries into a rich eastern family. Among his characters are men like Meyerman (*Charmed Lives* and *Worldly Goods*) and Lord Solly Goldner (*Queenie*). Their accents are slipping. Their hands are flapping out into gestures showing what they really are—Hungarians! Jews! Aliens in the host culture. This, of course, reflects Korda's background. He was an English boy in Hollywood, a Hollywood boy in Switzerland. Half-Hungarian, half-English. Rather a fop among the *types sportifs* at Le Rosey. An outsider. Somewhat of an impostor.

"I was English. My mother was English, but I felt myself to be not quite English," he says. He grew up soaked in the richly indulged and cultivated glamour and wackiness of the extremely Hungarian Kordas, who were more eccentric than the English, at least as eccentric as the other Hollywood moguls of their era. Korda, who is now small, very thin, and blond, grew up small, fat, and blond in extravagant loneliness. He was a transient. He was a peripheral character in the fabulous Korda lives. He was moved around from the Hôtel du Cap to 86th and Madison to the great shifting Korda houses. His home was broken up and put together in new ways all over the world.

He was abandoned at various times by both his parents. His mother was an English actress, Gertrude Musgrove. His father was Vincent, the art director of the great Alexander Korda films—*The Thief of Baghdad, Summertime, The Private Life of Henry VIII.* He was eccentric, messy, often rude, and so detached that when Michael was a baby he once forgot and left him in a basket with the *pipi*-room woman at La Coupole.

Two minds negotiating as one: *S.&S. chairman Dick Snyder and his editor-in-chief.*

Michael went to boarding school on the Isle of Wight, to public school in Beverly Hills, to a private military academy in California, to P.S. 6, where his nanny, who was with him till he was twelve, waited outside, to Riverdale and to Le Rosey, where, as every agent in New York is fond of telling you in hushed tones, "he went to school with kings" and princes and dukes. But he was a Korda, and his uncle had explained to him that being a Korda was better than being a duke or even a prince. Michael found this hard to believe when the boys lined up to go in to dinner in order of rank and he was last, and he never rated a bottle of ketchup with his name on it.

His good friend Warner LeRoy remembers him there. They were in the infirmary together for weeks, and Michael was playing the theme from his uncle's movie *The Third Man* over and over on his record player (he also kept a picture of Merle Oberon, Alexander Korda's second wife, on his desk). They were the only two boys with the same exotic background of Chasen's and Ciro's and drive-ins.

"I wondered what would happen to him," says Warner. "He was fat and quite foppish, an American-English dandy, very elegant and slightly strange. In that school where we had kings and the Shah and the Aga Khan, everyone was a little strange, but he was very different. I have a vision of lace, just a vision, an impression of a lace handkerchief."

Here, Korda developed an image that would stay with him. The beau ideal was the daring sportsman, the playboy, a type he saw again at Oxford and in the Mayfair circle of his uncle's third wife, Alexa. When he marries, it's to the kind of woman whose picture in a bikini he can tack to his walls. His other ideal was Sir Alexander Korda. When Michael was fourteen, he wanted to be like his uncle, wear shoes like his, be famous like him. He did not want to be like his father. He was permanently affected by the Korda brothers' mystique—these adventurers who held back from displays of emotion, who loved one another more than their wives, and lived with luxury and profusion in everything. As one friend says, they were "completely cuckoo and sybaritic" in their big houses. Korda's father hung his Caravaggio—now in the Met show—next to his toilet. And yet Korda, with all his hybrid vigor, is not like this. He must have quickly seen the futility of this first image. He wasn't big or imposing or extravagant in this Hungarian way, but he could wear costumes, he could be the impostor. In so many ways, he was the real thing, but he kept needing to reconfirm it.

He joined the Royal Air Force and found his way into the right club at Oxford, where for the first time he felt he had a life of his own. He chased after a war and joined the insurgents in the Hungarian revolution to prove himself. It was a Graham Greene kind of thing to do. He was hungry, tired, arrested, and shot at. His war had all the horror and wild lunacy he wanted. "I remember being there with my coat covered with my friend's blood," he says, and this danger is what he would repeatedly try to find again outside Simon & Schuster in his need for speed, his dawn canters on the bridle path of Central Park, his hot-air ballooning over Africa, his almost-involvement with Alexa, even his regular restaurant, Rao's at East 114th Street, which bears a certain whiff of danger. He was given to the occasional rash gesture—such as throwing an ashtray at a man in a restaurant who passed a rude note to his first wife. And his courtship of Margaret, whom he saw on the bridle path at a time when both were married—she to photographer Burt Glinn—had its own long-term and far-flung risk and drama.

"We were visibly created to be together," he says. "We were both English living here, both blond and thin." They'd be seen cantering along the cinder paths in their matching black capes with gold braid. Since Margaret, Michael dresses and eats better, and does not haunt the office after hours. When they are together, it is Margaret in her dry silence who projects assurance and power, Margaret who can get the cabs. "She just looks at them and they stop," says Michael. The Kordas no longer give many paprikás dinners in their West Side apartment, but they do go to the occasional big party. Recently they were at Warner LeRoy's fiftieth-birthday party—Margaret in thigh-high black suede studded boots with two what-the-hell shirts, Michael in full evening clothes. On one foot was a small crested velvet evening slipper, on the other a swollen open pink sneaker with fat sweat socks exploding out of it—the result of a jogging accident. He leaned heavily, perhaps a shade more heavily than was necessary given the way he was walking the next day, on a surgical cane, a ploy right out of Stephen Potter.

KORDA HAD FOUND HIS WAY INTO THE BOOK BUSINESS almost by accident. After the Hungarian revolution and the death of Alex, he had an identity crisis. He had torn up his first book—a rite-of-passage novel about Alexa and the Korda yacht—and sent a story about the Hungarian revolution to Sidney Kingsley. He taught waterskiing in Florida, where his mother was living, and came to New York to work on TV projects with Kingsley. He read scripts for *Playhouse 90*, was fired, and went to Simon & Schuster in 1958. When he started, he says, he wanted to publish "beautiful translations of French and German books into a market that would send back 99 percent." Very quickly, he learned the nature of the American reading public and that "this profession attracts people who are more intellectual than they need to be.

"Nobody in book publishing succeeds except by longevity, fifteen years in the office doing donkeywork. For the first eight or nine years, all I did was work behind the scenes, and six people knew." He'd be in the office at seven and out at nine.

THEIR ONE AND ONLY: *"The true mistress of Michael's and mine has always been Simon & Schuster," says Dick Snyder, the chairman of the company. "He was a wanderer, and I never had a true home."*

He and his first wife, Casey, slept on a pullout sofa in a tiny apartment in the East Fifties. But still, Michael kept his horses and rode every day in the clothes of the gentleman horseman. He was living in the peculiar way of New York publishing success—well known but without money, so choices had to be made. Michael, with his weakness for "flashy transportation" and horseflesh, made them. His son, Christopher, had the bedroom. Christopher was raised strictly, with the television kept up on a shelf in the closet and taken down only for nature shows. A friend remembers Korda then as stern, cold, and disciplined. Everything was English and regimented, dinners arranged with things a certain way, and Christopher had a very hard time.

Snyder's and Korda's careers were stalled at the same time in the sixties. There was a five-year period, when their children were young, of discussing divorce and not having the money to effect it. Dick was thinking if he went into business and had stock options he could make real money, and Michael was thinking of going into magazines. "Because of our friendship, we stuck it out, but it was a very nervous time because everyone was rich and famous and wearing white suits and going to restaurants except us," says Michael. And then book publishing became a respectable business. The Four Seasons grill replaced the Oak Room. It all turned around. "By 1965, Irving Lazar had left the movie business to sell book rights, and a few years later Mort Janklow too." As Michael says, they emerged from the sixties as different people married to different people.

Korda's first success came when he published *The Love Machine* and decided that Simon & Schuster must buy the doctoral thesis of Carlos Castaneda. That, as he says, "brought us out." Snyder found his niche when he commissioned *All the President's Men* and Michael, inspired by Jacqueline Susann, who told him, "Do it, kid. I was a weather girl," started to write. A new spurt in his perpetual desire for recognition propelled him into the first three books. When he wrote *Power!*, he says, "it didn't interest me very much. I was not powerful and a game-player. My role at S.&S. was the *éminence grise*." He says he wrote them as satire and out of shock when he left the "halo" of being Sir Alexander Korda's nephew and discovered "regular New York ambitious life." But how could he not believe? Hadn't his career first been changed when Bob Gottlieb found him 25 years ago at Simon & Schuster, an unknown assistant editor hidden behind his manuscripts, on which he wrote long, unnecessarily detailed reports? Together, he and Gottlieb turned his desk to face outward so Michael could be seen. By the time Gottlieb left, Michael had learned his power lessons well. Though he was not immediately promoted to editor-in-chief (the company was looking outside), he was temporarily given the editor's duties. Korda asked if he could have Gottlieb's office. "I know office life. Power symbols count," he later wrote in an essay called "Seize the Moment." Overnight, he moved in, had it painted his favorite blue, ordered furniture, and put his name on the door. It was the turning point in his career. In 1975, Gulf & Western bought Simon & Schuster, and Snyder and Korda started to make major money.

Korda's corner office is now, in this incarnation, plain and neutral. There are almost no books, only manuscripts in stacks. The current Kordas sail over jumps in pictures tacked to his walls, violating his own rule that unframed pictures give a "slumlike impression of impermanency" but also stating that Michael is secure enough to violate his own rules. Sometimes writers sit and stare over his head at the faceless picture of Margaret in a bikini and think of all that Korda has and they do not. The survey map of his country property and Margaret's family bull, Freehaven of Wye, also lend a certain tone that S. J. Perelman didn't miss when he parodied Michael in *The New Yorker* in "Under the Shrinking Royalty the Village Smithy Stands." There was Mitchell Krakauer ("he wore riding britches to work, swished a crop against them as he conferred") dressed as a nineteenth-century blacksmith in a leather apron tapping horseshoes at Diamond & Oyster in search of properties that would lose money.

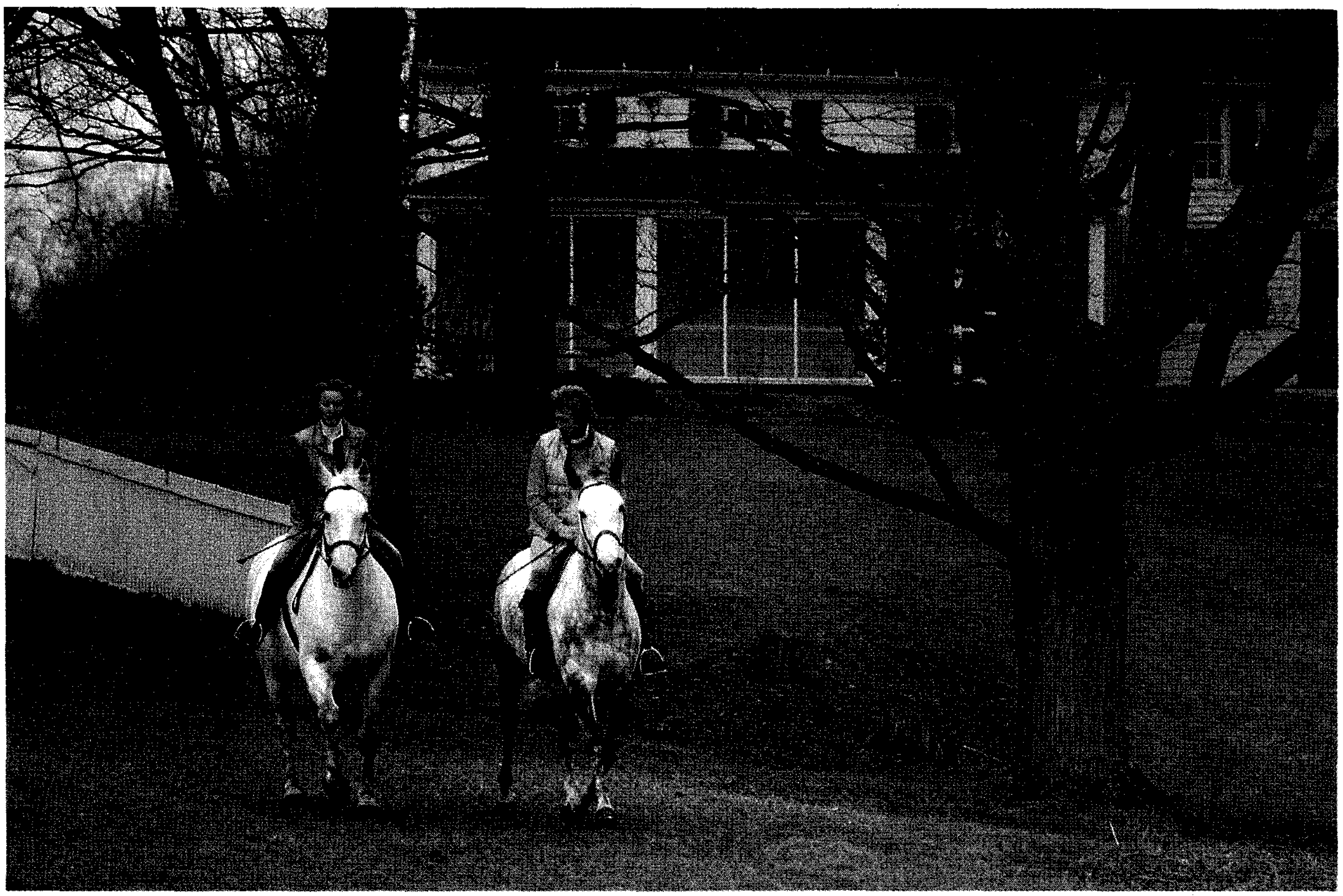
"You can't build a publishing career out of trying to get Sidney Sheldon or Andrew Greeley," says Korda, naming two writers who have given *Queenie* blurbs. "You must keep your intellect alive." So he says he will publish a novel about the No theater in fourteenth-century Japan. But not many. And not many newer authors either. "It's not my forte. I'm not saying it wasn't once, but now I'm somewhat self-indulgent. I'm not interested in first novels or flaky idea books. My role is to bring in solid name authors. My function is to ensure a flow of product that will keep our list going.

"I must separate my personal success from Simon & Schuster's. I am a component in their ongoing success. In the trade division, my personality is reflected. Bob Gottlieb [the president of Knopf] does what he likes, what personally suits his own style. But that is the wrong way to publish books at Simon & Schuster, to represent only your interests. I like good fiction, history, Mallarmé and Gérard de Nerval, but I can hardly make a very large publishing house function on these tastes. Because I am a writer, I do not find the need to express my personality or my ego in what I publish, because I can express myself in magazines and books—if anything, too much. It's difficult to imagine Bob Gottlieb or Jason Epstein doing Joe Bonanno's autobiography. I'm more likely to do something way out in left field." He is also more likely to do something merely because it will sell.

"HE IS NOT EXACTLY MR. LITERATURE," SAYS ONE book critic. The nonfiction list he publishes centers on better-body books and money, which is apt, for, as he says, the dominant theme of the best-seller list in the eighties is how to get rich and keep your money. In commercial fiction, he favors novels with a strong narrative, following the rules he learned from Jacqueline Susann that Every Chapter Must End With a *Zetz* (a goose, a knockout punchline) and that Peripheral Characters (are you listening, Charles Dickens and Leo Tolstoy?) Don't Count. Some writers have found the Simon & Schuster experience brutal. S.&S. has been called "S&M." One important novelist found they had computed the earnings of his next book—still unwritten—to the dollar, a very realistic assessment, but not always the way to win over a strange and wonderful writer.

"The true mistress of Michael's and mine has always been Simon & Schuster," says Dick Snyder. "It was the ultimate balance. He was a wanderer, and I never had a true home. He will always be the editor-in-chief because it is part of his soul, as it is mine." For Korda, too, Simon & Schuster was a home where, as he observed, "the entire senior management was about my height, or even a little less."

The story of Simon & Schuster is in part the story of a working relationship in which the perfect Castiglione courtier trained at Alexander Korda's side ("What I wanted . . . was the approval and support of a man who was famous, powerful and rich," Michael wrote in *Charmed Lives*) found the right king.



Hot to trot: *The current Kordas, "visibly created to be together," at Stonegate Farms.*

Both say they have never had a fight. When they are trying to buy a big book or make a deal, they play a little game. Each writes the numbers on a scrap of paper, and they say they have always come up with exactly the same figures. They visit on weekends, they travel together, Michael dedicates his books to Joni and Dick. Margaret wears a mink that Korda won in a bet with Snyder, and Michael rides the Honda Nighthawk that Dick had wheeled into the Four Seasons for his fiftieth-birthday party.

"We can cover entire subjects that would take 30 minutes by a gesture or a nod," says Dick. "We're like an old married couple knowing each other's every mood."

"The trick is to team yourself with someone who has the opposite qualities," Michael once wrote, "so that you can effectively play, for instance, the 'good cop/bad cop' game in negotiations, one person acting out the heavy, confrontational role ('if you guys don't accept this offer, we walk'), and the other playing the understanding, compromising role." So, somewhere between the quick, meticulous, barking Dick and the only slightly more corduroy, pipe-chewing Michael sits the seven-figure author who, one can only hope, has brought along a killer agent.

"Michael's position is totally unique in that house," says Mort Janklow. "His is the untouchable realm. No matter who is hired and fired, Michael's domain is Michael's domain. They are disparate people. Dick is not easy. He likes to dominate, but he backs off with Michael. He really respects him. Michael gets away with murder with him." "He treats him as a powerful prince," says a friend. As is typical in the business, Korda published his own books elsewhere—with S.& S.'s archrival, Random House—and that gave him an independent power base and money. But Michael also defers to Dick. He does not inconvenience Dick. If Dick walks in and says to a photographer shooting them together, "You've got two minutes," Michael cheerfully goes along.

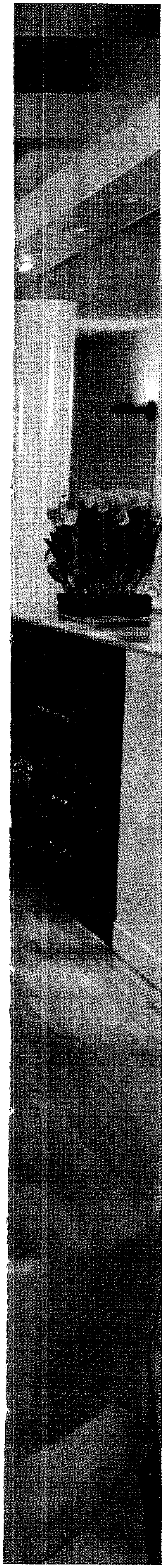
Both Snyder and Korda say there is no rivalry, though the first thing Snyder says is that it is usually Michael who is being interviewed about him. And the first thing Joni Evans says is that Michael is "nothing like his image," but warm and loving, "almost gushy like a good girlfriend." Both Korda and Snyder think of the other as "complementary."

"Our ego needs are not in the other's area," says Dick. "I don't get an ego boost from editing, and he trusts me to run the company to give him the services he requires." Michael's well-known commercial lust meshes well with Snyder and his "house." As Janklow puts it, "Michael's a brilliant intellect who's down and dirty. He doesn't condescend to commercial books." Korda likes Snyder because when he had seasons with no best-sellers, and paid $1.5 million for books that failed, Dick stood by him.

"In the crises of life—my divorce, his divorce, when he nearly went blind [after a swimming accident], I found Dick a rock. And I like him," says Michael. "But if you don't do the job, you might as well walk into a buzz saw." Their friendship really started one weekend twenty years ago when they rented a yellow Rambler and drove to a librarians' convention in Atlantic City. They drank and talked and danced with the librarians. "It was hilarious—like a John Cassavetes film," says Dick.

Though they are the same age, there is a certain father-son component to Snyder's relationship with Korda, a certain maternal quality to his friendship with Joni Evans, who edited *Queenie.* Simon & Schuster is the house that is home, and Michael the prodigal son, publishing first with Random House, returning. Some see him eventually leaving his position as editor-in-chief to have his own imprint within the house as Joni has with Linden Press. Even if Snyder is again promoted into the corporate stratosphere too far for Michael to reach on a daily sustaining basis, it will be hard for Michael Korda to leave mommy and daddy and home now that he has finally found them. ■

Elio Guaitolini presiding at Petaluma.



THE PETALUMA PAPERS

How a restaurant gets that way

By Michael Stone

For 25 years, Elio Guaitolini has been a bellwether on the New York restaurant scene. In the 1960s, he bused tables at Jules Podell's Copacabana, and split tips with Elaine as her first (and, initially, only) waiter. In the '70s, he co-founded Parma, the prototypical Upper East Side bistro, on Third Avenue near 80th Street. And four years ago, he refined that formula and built Elio's, on Second Avenue near 84th, a restaurant with unpretentious décor, trattoria-style food at New York prices, and a celebrity-flecked clientele that ensures a half-hour wait for a table.

But last month, after three years of planning, Elio and his partners, Anne Isaak and Gennaro Vertucci, opened a restaurant that could not be more different in scale or in spirit from his previous ventures—or the one he had originally envisioned. Petaluma (named for Isaak's California hometown), on First Avenue at 73rd Street, is a sleek, spacious restaurant with pink walls, postmodern architecture, an open grill, and breezy American cuisine. It is the eatery of the moment, the kind of place New Yorkers want and the economy dictates.

The restaurant scene has changed dramatically in the last five years. New Yorkers go out more often to more different places; they are willing to travel farther and dine later; and they spend and demand more—more food, more décor, more atmosphere, more action.

There is another side, however, to this dining-out obsession: the shaping of a restaurant by economic forces beyond an owner's control. Today's glittering 200-seat emporium reflects the high costs and competitiveness of operating in New York. In a town where three of four restaurants fail, many in their first year, owners and customers seem locked in a mutual embrace, unwilling to let go for fear of missing the latest place, the newest trend.

Elio has geared Petaluma to serve simple, quality food at the lowest possible prices. Still, it does not look or feel like any bistro you've ever been in. Nor is it supposed to. Elio may not like trends, but neither can he afford to run against them. That he has created Petaluma without any wood trim, without bentwood chairs or white-linen tablecloths, without—God help us—melon and pro-

Photograph by Elizabeth Heyert.

sciutto or veal Milanese, only underscores the passing of an era. The simple storefront restaurant is dead. Long live the grand café.

THE STORY OF PETALUMA tells how and why New York restaurants get the way they are today. This one began as an idea for a younger, more relaxed version of the original Elio's. "Almost from the beginning, Elio was discussing what he would do if he could rebuild his old restaurant from scratch," recalls Gennaro Vertucci, who used to be a manager there. "He wanted more space, but the biggest problem was people, finding really top chefs who could prepare the food the way we wanted them to. So we designed a simpler cuisine for a new place—fewer specials, fewer sautéed dishes—where we wouldn't have to depend on somebody else's expertise."

During the spring of 1982, a plan for Petaluma gradually emerged: a no-frills menu, low prices, and a large, café-style format. The Upper West Side, everyone agreed, needed a good, inexpensive Italian restaurant. But property values on the West Side were skyrocketing. Large, cheap space was impossible to find, and Elio, who wanted to buy rather than rent, was forced to expand his search to the East Side. Even then, eighteen months passed before he found what he wanted, the site of the former Praha, a Czechoslovakian restaurant on the ground floor of a double-width tenement.

"There was nothing good about the space," Petaluma's architect, Ed Linenschmidt, remembers. "There were tiny windows in front, none on the side; low ceilings; structural beams everywhere; no character to the building; a tenant's hallway that divided the space in half; and 28 apartments upstairs that all had plumbing coming down through the restaurant." But the restaurant had the necessary 4,400 square feet and 135 feet of street frontage, and after a year and a half, Elio was impatient to get started. In January 1984, he signed a purchase agreement for $2.2 million ($200,000 in advance, $200,000 on closing early this year, and a twenty-year mortgage with a balloon payment on the balance).

The move east was not, however, without complications. The proximity to Elio's other restaurant prompted the partners to substitute American cuisine for Italian. There was no way, Elio explained, that he could serve roast peppers for $5 at Elio's and sell the same dish to customers just down the street for $3.50.

The thinking about Petaluma's design also began to change. Since deciding to buy a building, Elio had been toying with the idea of combining low prices with luxurious surroundings. Now he was talking about creating a showplace, an ultrasophisticated environment that would appeal to the neighborhood's smart young professionals who could not yet afford the fancier East Side restaurants. Before the first nail had been hammered, Elio's cheap West Side pasta parlor had metamorphosed into an upscale American café on the other side of town.

Prototype: *The dinner crowd at Parma, a traditional Upper East Side bistro.*

The drift toward a sophisticated design was so inexorable that Elio cannot remember when or precisely why he discarded his original no-frills concept. "New Yorkers don't like good design," he said only last spring. "For everyday places, they like traditional looks. They don't like places that appear brand new, that are like a behavioral tool—you know, manipulative. The Odeon was there before—it *was* a thirties café—and therefore it seemed real. Raoul's, the same thing. But when I go to a place like La Coupole or La Colonna, it is too much like a set. My eyes keep searching for something real behind the cardboard. That's the difficulty we have designing a place from scratch. There's no theme, no basis to start from."

Nevertheless, many of today's restaurants do begin as clean slates. They have become detached from their traditional moorings as neighborhood purveyors of food and drink. Instead, they've become agents of gentrification, centers for socializing. And professional designers with six- and seven-figure budgets are translating this new autonomy into new, highly conceptual—and oddly homogeneous—"looks." Places like Seiyoken, Gotham, Acute Café, and Memphis refer more to themselves and one another—the idea of a New York restaurant in the eighties—than they do to their widely different cuisines and locations.

One exception is Indochine, across from the Public Theater on Lafayette Street. Built by Brian McNally for $200,000, it is essentially a storefront restaurant that highlights people and food. McNally, a founding partner of the Odeon, could easily have raised additional money, but he felt more comfortable with a simple, inexpensive format. One benefit, he says, was the ease with which he designed the place. "When you have less money to spend," he explains, "there are only a few things you can do."

But most owners faced with costly and complex options are forced to rely on professionals for their design initiatives. Ten years ago, even general contractors were a luxury. Today, restaurateurs regularly employ architects, decorators, graphics artists, acoustic engineers, and computer experts, who almost always distance the owner from the design.

Because of their close involvement with the project, however, Elio and his partners were able to exert considerable control over Petaluma's design. When Elio flew to Italy in July and bought 200 rawhide chairs for the restaurant, he effectively toned down the entire look of the place. "At first," recalls Ed Linenschmidt, "we were looking at high-gloss black-lacquer chairs. The décor was

Photograph by Paul Solomon/Wheeler Pictures.

THE SOPHISTICATED DESIGN WAS INEVITABLE.

meant to be stylish, clean, shiny, slick, sophisticated. Later, we talked about a much more subdued, washed-stucco effect: Mediterranean versus Upper East Side."

But on most other issues—the use of platform dining areas, solid partitions, and an intricate, multiplane ceiling—Linenschmidt prevailed, largely because, as laymen, Elio and his partners had trouble conceptualizing Petaluma's complex design. Until the work was actually completed, says Elio, Linenschmidt was the only one who had any idea what the place would look like.

WHEN ELIO BUILT Parma with his then partner John Piscina eight years ago, it cost them $90,000. Elio raised part of his share from savings and borrowed the rest from relatives and friends; he and Piscina did most of the renovation themselves. Today, Parma's entire budget would barely cover the cost of Petaluma's refurbished air-conditioning system. "In the old days," Vertucci says, "most restaurants were family operations, very charming, but not run in a businesslike way."

"What we have to do here," Elio said during the early planning stages, "is build an organism that starts running the moment its feet hit the ground. Every mistake we make in the design we'll have to pay for over and over again with extra help in the kitchen. That's expensive when you're open seven nights a week; you pay for two, not one shift, which means another $25,000 a year. And that's not idle speculation. We don't want to have happen to us what happened to La Coupole."

La Coupole, Jean Denoyer's $1.5-million café, opened to enormous fanfare in January 1982. It served an incredible 2,500 buffet dinners the first night and nearly 1,000 meals every day for the next two months. But the chaotic scene created intractable problems in the kitchen and dining room. "I had 250 people sitting down," Denoyer recalls, "500 people standing at the bar, and 50 in the loo. My waiters couldn't get to the tables."

One customer lost in the shuffle was Mimi Sheraton, whose devastating review in the *Times,* according to Denoyer, depopulated the restaurant overnight. Denoyer fought to recover his clientele, but, as Sol Hurok once observed about another kind of theater, "when the audience doesn't want to come, there's no stopping them." Beleaguered with a high overhead, Denoyer closed his doors a year later.

Unpretentious: *The recipe at Elio's includes trattoria-style food and a celebrated clientele.*

The pressure not only to succeed but to succeed instantly has produced a willingness among restaurant owners to spend ever more freely to secure their investments. And the more a place costs, the more it is likely to cost. Petaluma's state-of-the-art kitchen, which provides Elio with far more firepower than he needs, cost almost $200,000. A grill area and a wood-burning pizza oven in the dining room added another $40,000. And that figure did not begin to cover structural work.

Although Petaluma was created from an existing restaurant, the original layout actually proved to be a disadvantage. The kitchen abutted 73rd Street, the area behind the kitchen was being used as a superintendent's apartment, and a large chunk of the dining area extended along the inside wall, a sullen shelf of a room probably added on for private parties. Elio's plan moved the kitchen, opened up the exterior, and united the warren of musty rooms into a single space giving onto the street. But the costs were staggering: $60,000 to $70,000 for the steel support beams alone, more for the generous expanse of windows.

The high costs of basic construction affect today's restaurateur in a variety of ways. They encourage him to build big, in hopes of generating more volume. And they encourage him, however unconsciously, to strive for flashy architectural effects and dramatic décor. Gazebo-like vestibules, zinc bars, intricate color schemes, open kitchens, multilevel rooms, and overscale fixtures are only some of the theatrical devices currently in vogue. The design of Positano, according to its operating manager, Urban Ullman, tries to portray the entire town for which it is named, using sculptural forms and textures to suggest the houses, streets, and hillsides. Some other new names indicate the reach of their imagery: La Colonna, Gotham, America.

Together, size and design can be a lucrative combination. Howard Stein projects that his 200-seat Prima Donna will gross between $5 million and $6 million this year, and Elio's, which is less than half Petaluma's size, already brings in more than $2 million. With numbers like these, the temptation to spend a couple of extra hundred thousand on décor is almost irresistible.

The structural work at Petaluma held up Linenschmidt's plans in the Buildings Department for two months. Balky suppliers and subcontractors, overoptimistic estimates, and Elio's own perfectionism contributed to more delays. And Elio's experience is not unique. In general, the more things there are to go wrong, the more things do go wrong; and since most construction takes place in stages, delays tend to be cumulative. Memphis took eighteen months to build, twice as long as anticipated; Howard Stein congratulates himself for having completed Prima Donna three months past deadline. "In this business," he says, "three months late is early."

It is also more expensive. At both Petaluma and Memphis, budgets doubled from $500,000 to $1 million during construction. Beyond that, there were the soft costs—the revenues that the restau-

Photograph by S. Karin Epstein/Camera 5.

THE PRESSURE NOW IS TO SUCCEED INSTANTLY.

rants were not generating to cover their fixed expenses or to repay investors.

But whatever their causes, cost overruns reduce a restaurant's working capital while increasing its need to produce revenues. Limited capital can kill a restaurant in its infancy (the Odeon was days away from closing before customers began turning up). But even before the opening, the scramble for profits can affect every aspect of a restaurant's operation.

A RESTAURANT'S REVENUES are determined by three basic elements: the average price of a check, the seating capacity, and the speed of turnover. This formula shapes all restaurants—from Lutèce to luncheonettes. Since price and turnover are usually a trade-off (you can't expect people paying for an expensive dinner to hurry through their meal), many of today's restaurants use large size as a hedge against high start-up costs and overhead. Even then, expensive places may try to increase their turnover by staying open late, while high-turnover cafés may augment their profits with specialized food, or by concentrating on alcohol sales.

"A veal chop at Elio's costs me $10," Elio explains. "If I add the cost of preparation, I should sell that veal chop for $30. But I don't. I sell it for $19. I do that because I can make up for it with other items. A bowl of pasta that I can sell for $10 to $12 costs me 50 cents."

Stan Tankursley, whose 50-seat Tortilla Flats in the West Village serves an incredible 300 dinners every night, believes that turnover is the key to low prices. Accordingly, he designed his restaurant with loud music, bright lights, and fast-paced service to move customers along. "When the prices are really cheap," he observes, "people don't feel they can linger at the tables."

In fact, when prices drop below a certain level, they seem to generate specific behavior. According to Tankursley, most customers arrive having already decided what they're going to spend, and if they spend less than that on food, they make up the difference on drinks. Thus, alcohol, with its high profit margin, accounts for 60 percent of his revenue, compared with 25 percent at Elio's.

But Tortilla Flats cost only $27,000 to build, and it carries little overhead. With his $1-million investment and $30,000-a-week projected operating costs, Elio must generate revenues of between $40,000 and $50,000 a week to make a decent return on his money. With 150 seats, Petaluma has plenty of capacity, but if Elio is to maintain his objective of low prices—specifically a $20-per-person average check—he has to create a brisk turnover that limits his options in food, atmosphere, and, ultimately, clientele.

It is precisely at this point that so many restaurateurs surrender to high food prices. Jerry Kretchmer, a partner in the Gotham Bar and Grill, which has almost the same costs and capacity as Petaluma, believes that the $30 check is inevitable. "Once we had built our place," he says, "and I could see how comfortable it was, I realized that people would want a comparably relaxed, upscale dining experience." Keith McNally, an owner of Cafe Luxembourg, also hoped for an average check below his current $35. "But when you put so much into a place," he says, "you don't want to take a chance on the food. You want to make sure it's good, so you hire a good chef, and then he gets insulted if you ask him to do cheap things."

Kretchmer and McNally point up some of the problems now facing Elio. Petaluma was intended to be a comfortable, relaxed place, and while customers may come to eat cheaply, they may not want to eat quickly. At the same time, there is a temptation to organize a first-rate kitchen. In December, Anne Isaak, who trained under Alice Waters, the doyenne of the so-called new American cuisine, hired a talented young chef, Tom Repetti. Having worked with such auteur-type chefs as Patrick Clark at the Odeon and Larry Forgione at the River Café and American Place, Repetti subscribes to Petaluma's inexpensive format, but he told Isaak that to keep a good staff she would have to include challenging dishes. Isaak responded with a list of specials that transformed Petaluma from a cheap restaurant into a restaurant where one can eat cheaply—a fine distinction in theory, but very real to anyone who has tried to tell guests that they can order only from the low end of the menu.

But Elio has stuck by his commitment to low prices, and it has propelled him inexorably through a series of choices. He decided to offer American cuisine in part because French and Italian restaurants are perceived as "serious" eating places and rarely attract a regular bar crowd. He designed Petaluma's open grill area for its theatrical as much as its culinary possibilities, as a "flywheel that will stir up the action." He installed a jukebox and hired a young staff. You get the picture. The crowd, the music, the action. Mike Malkan's with a kitchen. Jim McMullen's in the postmodern age.

"Building a restaurant," Elio said last March, "is like planning an elaborate wedding. You arrange for the church, the limousines; you invite the relatives and friends; and you deliver the bride to the altar—hopefully not too late. But until the service actually begins, you don't know who the groom is going to be." By October, however, Elio was not speculating about the young East Side customer; there was a growing sense among the partners as their options narrowed that they needed that customer to survive.

THE ROUGH, UNFINISHED look of Petaluma finally emerged during the Christmas holidays. The interior walls and columns, the decorative motif repeated at the windows and emergency doors, and the serpentine structure concealing the ductwork had been primed with white paint; the dining platforms at either end of the maple floor had been covered with black and white vinyl squares; the zinc countertop around the central grill area echoed the arched aluminum window frames and the Mackintosh-style bar with its black latticework front massed near the glass-and-aluminum gazebo-like entrance.

Elio was worried. He disliked the busy effect on the ceiling, the narrow space between the bar and the expanded grill area, and especially the platforms. They gave the place a cheap look, he said. They constricted his seating plan and broke up the unified vista he had spent so much time and money creating. But most of all he seemed embarrassed by the designed look of the place. "Does it look like an airport lounge?" he asked. "A corporate headquarters?"

Linenschmidt doesn't think so. He believes Petaluma is the best work he has done. He did, however, suggest that they hire a specialist to refine the color schemes, so Isaak retained a designer, Carlo Travaglia. "My approach is to use soft colors and a simple palette in order to melt the powerful and diverse architecture," Travaglia said at the time. "A lot of restaurants today are large and theatrical, but I think dining out should be a personal, intimate experience. Architects tend to forget about the people, but maybe that isn't such a bad idea these days. The young people who go to restaurants now—what do you call them, 'yuppies'?—don't seem to be in touch with their emotions. They see the world as just an extension of their careers. They want to identify with a place that makes some kind of statement, something flashy, brash.

"That's why so many of the restaurants opening now are more like events than places to eat. That's the sense I get from Elio. He's such a personable guy; you

Right place, right time: *On the verge of collapse, the Odeon became a huge success.*

look at his other restaurant, it's like his living room. But then you see him walking around here like he's lost, like he can't make sense out of it. But I think he will prevail in the end, because his instincts as a restaurateur are so good."

And perhaps that is the final measure: the restaurateur himself, his instincts and his presence, not only in the evening, to greet and tend to his guests, but during the day, when, as Elio points out, all the important decisions are made. Restaurants, in any case, rarely succeed or fail according to their concepts; La Coupole, Joanna, and Castellano were all prettily conceived and immensely popular at first. Now one is dead; the others seem to be ailing. Most successful places get their personality from the people—not the ideas—that guide them.

But many of today's principal owners, because of the inevitable costs, are coming from outside the business—entrepreneurs, celebrities from politics, show business, and the media—in pursuit of an investment, a hobby, a glamorous toy. Promoter Howard Stein says he built Prima Donna because he believes restaurants are the new nightclubs of the eighties, and he enlisted his twenty investors from the ranks of his bachelor friends to ensure the predatory buzz of the liveliest spots.

But Stein, a founder of Xenon, knows what it means to run a service business and, as a result, practically lives at his place. Most novice owners, faced with the enormous drudgery involved in restaurant operation, farm out their places to professional managers

WHEN KEITH MCNALLY and his partners opened the Odeon in TriBeCa four years ago, for $170,000, they were acclaimed as pioneers. In fact, as McNally is quick to point out, they would have preferred to open farther uptown—in the Village or SoHo—but they were driven south of Canal Street in search of the same cheap space that lured many of their contemporaries and potential customers. The irony is that McNally ended up in the right place at the right time precisely because location was not important to him. "I didn't have any special concept in mind," he says. "I was just trying to build the kind of place that I'd want to go to."

Today, that seems like a novel idea. But then, building a restaurant has become the art of the possible. Save for its low prices, little remains of Petaluma's original concept. And perhaps its evolution has been inevitable, the product of inflationary real-estate prices and a status-conscious marketplace. No matter. Elio doesn't make trends, he merely perceives them.

What's next, then? Elio answers without hesitation and just the trace of a smile. "What I want to do," he says, "is a small cheap Italian restaurant." ■

Photograph by Langdon Clay.

THE WHISTLE-BLOWER

ONE MAN'S FIGHT AGAINST GRAFT – AND THE BUREAUCRACY

BY MICHAEL RYAN

On the morning that would soon come to haunt him, Carl Almodovar set out to spend the day, as he spent most of his workdays, prowling around other people's basements. Almodovar, then 26, was an apprentice boiler inspector, one of about twenty employees of the Department of Buildings who check up on boilers in commercial buildings, public housing, and six-family homes. (Not five-family homes, not seven, just six: For reasons buried in the bureaucracy, other residential boilers are the turf of the Department of Housing Preservation and Development.)

The day got off to a bad start; as an apprentice with only fourteen months on the job, Almodovar was supposed to work at the side of a more senior inspector. But he was assigned to Provisional Inspector Philip Checkamian, a man with scarcely more experience than Almodovar had—and with an attitude Almodovar couldn't stand.

"He told me that he was the inspector and that he was my superior and he was my boss," Almodovar remembers. "He said I should stay out of the way."

The two men set out for their rounds in Brooklyn; as Almodovar later reported, they reached a certain building on Bath Avenue in midmorning. The building contained a small store on the first floor and apartments above; its owners were a couple who spoke Italian but no English. Almodovar and Checkamian went to the basement, and immediately the young apprentice spotted a problem with the boiler.

"I don't want to say what the problem was, because that's city business," he says, with the dedication to propriety that is one of Almodovar's most frustrating—and endearing—characteristics. "I pointed out the problem to the inspector, but he wasn't interested. Then we went upstairs, and he was talking to the new owners of the building. They didn't speak any English, so Checkamian was talking to a young child, around eight or so, who was translating. The woman gave the child some money, about $25 rolled up, and when the inspector didn't think I was observing him, he guided that little child's hand up to his pocket and took the money. He never reported the boiler violation."

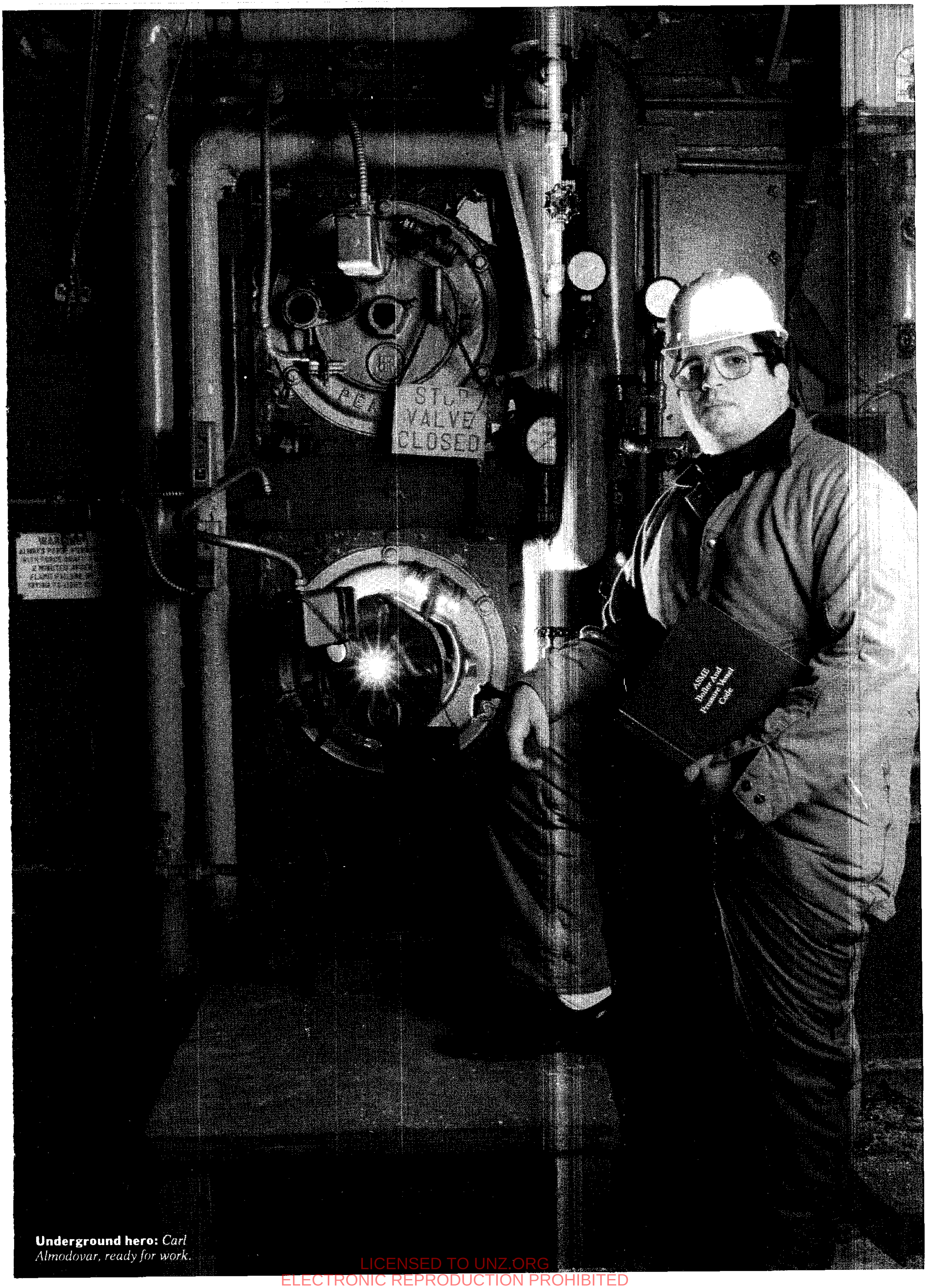
What Almodovar had witnessed, he was certain, was a small bribe—the pocketing of so-called coffee money. A decade ago, a dozen inspectors in the Buildings Department had lost their jobs for taking graft, and, presumably, that crackdown instilled a sense of caution in the inspectors who remained. But there are still people in city government who think that the giving and taking of coffee money is a peccadillo. Carl Almodovar thinks it is an obscenity.

"There was the possibility of a gas leak," he explains in the slow, didactic tone he uses when explaining his vocation to a civilian. "The whole building could have filled with carbon monoxide, which is an odorless gas that goes undetected; it has a tendency to build up and invert within a building. Children are especially susceptible to carbon-monoxide poisoning." In Almodovar's opinion, the eight-year-old who allegedly delivered the coffee money could have been paying for his own execution.

Almodovar is a giant of a man, with great beamy shoulders that rest like a crosspiece on six feet three inches of bulk. But Almodovar doesn't have the aggressive character that belongs in that lineman's body. He is quiet, anything but expressive, and he yields up his opinions only after coaxing and false starts. As he rambles through a description of what happened to him after reporting the incident, he incongruously offers this information: "I won the Yvette Lande award at P.S. 2. It was the prize for the student who exhibited the best citizenship."

On that morning two years ago in Brooklyn, Philip Checkamian had the bad fortune to be assigned to work with a young man who took his job as seriously as he takes good citizenship. Being a boiler inspector was all the universe Almodovar knew, and he would defend the integrity of the post even if it meant ruining his own life. And it almost did, despite a law that should have protected him, and a city bureaucracy that slowly

Photograph by Louie Psihoyos/Contact Press.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Underground hero: *Carl Almodovar, ready for work.*

SERIOUS BUSINESS: *Apprentice boiler inspector is one of the city's meanest jobs, something that sounds as if it belonged to a character on* The Honeymooners. *Carl Almodovar saw it as a sacred trust.*

creaked its way into upholding the rightness of his actions.

CARL ALMODOVAR GREW UP on the Lower East Side, a building superintendent's son who spent his childhood close to boilers, fascinated by the great hissing and belching and clanking machines that heat New York. After ill health forced his mother to return to Puerto Rico, Almodovar was raised by his father, a feisty man who earned the deep respect of his son. Almodovar graduated from Seward Park High School and later kicked around at a few technical schools. In his spare time, he helped out his father. Finally, he got hired by the Buildings Department.

Young, Puerto Rican, and looking at American society from the bottom up, he saw the job of apprentice boiler inspector as the first step on a Jacob's ladder that would carry him to a paradise of middle-class responsibility unknown in his experience. With a starting salary of $11,500 a year, apprentice boiler inspector is one of the meanest jobs in the city, something that sounds as if it belonged to a character from *The Honeymooners.* Carl Almodovar saw it as a sacred trust.

After spotting what he thought was a bribe, Almodovar says he tried to discuss the matter with Checkamian, but the other inspector didn't want to talk about it. They returned to their office, and Almodovar went straight to William Gravitz, the personnel director of the Department of Buildings. Almodovar was sure that he would get in trouble for turning in a colleague, but he was surer still that a higher law demanded that he do it. "You can't just ignore that sort of thing," Almodovar says.

Gravitz played the case by the rules. He called Stuart Klein, the inspector general of the Buildings Department, and reported Almodovar's charges. But even before Klein could start an investigation, Almodovar—with his Boy Scout earnestness—went back to his department and told his own supervisors, chief boiler inspector Patrick Dillon and Dillon's assistant, Arthur Marrocco, exactly what he had done. They called in Checkamian, and the meeting that followed, in Dillon's office, was stormy.

"Nobody threatened me directly," Almodovar says. "They kept saying things like, 'Are you *sure* of what you saw?' 'Are you *sure* you want to go through with this?' 'You'd better be very sure you want to go through with it.' That was constantly being said." Almodovar was sure.

None of the other men in the room that morning will talk about what happened, but it is easy to imagine what the meeting must have been like. Marrocco and Dillon were faced with a man absolutely dedicated to his work. "An inspector has to be conscientious about his job and about people's health," Almodovar recalls saying to his superiors. "You may be saving a life. It may be your grandmother, it may be your future wife, it may be somebody who'll grow up to be president of the United States someday."

Here, Almodovar's story moves from the subterranean world of boiler inspectors to a more familiar land of mystery: City Hall. Over the past five years, the city government has been regularly rattled by disputes involving whistle-blowers—city employees who go public with complaints about improprieties in their agencies. In one of the most noteworthy, Irwin Levin of the Human Resources Administration claimed that his agency had ignored its responsibility to protect abused children—with fatal results in some cases. He was disciplined by HRA. Joan Stake, an HRA investigator who prepared a report on the Levin matter, was told that she would be reassigned. The continuing uproar over these cases caused profound unhappiness among a number of city officials, not the least of them Edward I. Koch, who eventually, under public pressure, reversed the actions against the two employees. Although he could point to an executive order that he had issued in 1978 with the avowed intention of protecting whistle-blowers, Mayor Koch was being pilloried—in the press and by his nemesis, Carol Bellamy. The criticism stung. Thus was born the Whistle-blower Law.

For wisdom and fairness, the Whistle-blower Law ranks somewhere between the Magna Charta and the Sermon on the Mount—or at least one could get that impression from looking at the manifest of city officials who elbowed their names onto it. They include, according to the law's epigraph, City Council President Bellamy and council members Castaneira, Colon, Crispino, Ferrer, Leffler, Messinger, Michels, Pinkett, Friedlander, Albanese, Dryfoos, Foster, and Ward.

The stated intention of the law is as lofty as its sponsorship, declaring that public employees should be "encouraged" to report "information regarding improper actions within their agencies." Although couched in clunking legalisms, the law's main provision is clear: It forbids the taking of an "adverse personnel action" against a city employee in retaliation for the employee's report of "conduct which he or she knows or reasonably believes to involve corruption, criminal activity or conflict of interest by another city officer or employee."

There is no mistaking the nobility of this ordinance. Local Law No. 10 is one of those worthy measures that wins good publicity for its sponsors, costs nothing, and gives everyone involved the warm inner glow of the true philanthropist. Everyone can feel good about the Whistle-blower Law—everyone, that is, except Almodovar. Almost two months to the day after the Whistle-blower Law was passed, he was out of a job.

ACTING ON ALMODOVAR'S accusation against Checkamian, Inspector General Klein of the Buildings Department sent agents out to Bath Avenue to try to convince the owners of the building to testify; not surprisingly, the owners professed no knowledge of the incident. Nonetheless, undercover investigators assigned to shadow Checkamian soon confronted him with charges of falsifying his records of time spent on the job and buildings inspected. He was fired. By late summer of 1983, everybody in the boiler-inspection division knew that Philip Checkamian was no longer employed by the City of New York and that Carl Almodovar was the man chiefly responsible.

A bookish, bespectacled, briefcase-toting giant who takes night classes in HVAC—heating, ventilation, and air-conditioning engineering—Almodovar would probably have trouble fitting in at any workplace. He himself admits, "I'm not one of the guys." But after the Checkamian incident, Almodovar remembers, he was no longer just an outsider—he was a pariah. "They didn't acknowledge, 'I'm out to get you,' " he says. "But after a while, when someone is trying to harm you, you can sense it."

An inquiry by the city's Department of Investigation found that "once the employees of the Boiler Division learned of Almodovar's cooperation with the Inspector General's office, he was singled out by his supervisors and fellow inspectors for close scrutiny." Almodovar says he was subject to harassment that ranged from verbal abuse to shunning by his colleagues. Some people refused to work

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RETALIATION: *After reporting his co-worker, Almodovar says he was harassed and shunned on the job. Finally, he was fired.*

with him. At a staff meeting on March 23, 1984, he became embroiled in a dispute with assistant chief boiler inspector Marrocco, who had become one of Almodovar's major antagonists in the department. Marrocco accused Almodovar of trying to disrupt the meeting. Almodovar claims that he was just asking routine questions. In any case, Marrocco cut the meeting short and ordered Almodovar to go out on field inspection. Almodovar refused, pointing out that apprentice inspectors are not allowed to make inspections unaccompanied. Marrocco then went to Gravitz, the personnel director, demanding that Almodovar be fired.

Since he did not have civil-service tenure, Almodovar was a fairly easy piece of work. By this time, his boss was chief inspector Rhodine Burgess. Burgess was away on the day of the dispute, so Marrocco went to Assistant Commissioner Jacob Grill to get permission for the firing. Marrocco reported that the apprentice inspector had been insubordinate, and he brought along reports from other inspectors charging Almodovar with tardiness and attitude problems. Grill authorized the firing.

That jewel of democracy, Local Law No. 10, somehow failed to work its magic. One of the officials who might have been expected to see that the law worked was the head of the Buildings Department, City Buildings Commissioner Charles M. Smith Jr. But Smith—a forthright man who refuses to excuse himself for the incident—had been in office just two weeks when Marrocco and Almodovar had their run-in. While the actual firing process was going on, Smith was in Florida. Assistant Commissioner Grill, a department veteran, never consulted Smith directly. Incredibly, the Buildings Department's inspector general, Stuart Klein, and his deputy, Jon Lewis, both passed on the firing and approved it—even though their office had earlier looked into Almodovar's charges and despite the fact that Almodovar's work record had been virtually spotless until he turned in Checkamian. By April 13, Carl Almodovar was unemployed—moping around in the apartment he shared with his father.

"It's a torment," says Almodovar. "You're out of a job; you got bills to pay, there's no money coming in. Everybody's yelling at you, everybody's on top of you, people that you love feel that you cannot hold a job. I was depressed; I thought I was going to end up homeless. I prayed a lot."

Even Almodovar's father, a man whose affection Almodovar craves, couldn't understand why he turned in Checkamian. "He told me I should go along with the crowd and keep my mouth shut," Almodovar remembers. "He just wanted me to stay in my job. He said, 'Whatever you do, the decision is yours, but if you're left without a job, you screwed up.' "

AFTER SEVERAL MONTHS OF unemployment and fruitless attempts to get the Buildings Department to reconsider his dismissal, Almodovar was close to despair. "There was nothing better I could do than pray," he says. At one point, he loitered in a City Hall corridor until Koch came by, and then attempted to present his case to the mayor. "He told me he didn't know anything about it, that I should call the department inspector general," Almodovar says. Of course, the department inspector general had authorized the firing in the first place.

A low-level employee, unsophisticated about the system, Almodovar did not realize that the law allowed him to petition the Department of Investigation (DOI), the city agency charged with patrolling city government. Then he got lucky; he complained in writing to Carol Bellamy, and her office forwarded his letter to DOI. When his case worked its way through the system to the desk of Senior Examining Attorney Susan Ross, he says, "I felt as if my prayers had been answered."

To a large extent, they had been. Ross, a tough-minded, chain-smoking social worker turned lawyer, summoned the principals in the case to her office one by one. Assistant Commissioner Grill came up with the year's most novel reason for firing a city employee; as Ross reported, "He stated that Almodovar had not been fired for retaliatory reasons. He said that Almodovar had always been a problem in that he was 'so damn interested in the work.' "

Chief inspector Burgess, Almodovar's immediate boss, told Ross that he had been "used" by his subordinates throughout the affair and that Marrocco had set up the confrontation that led to Almodovar's firing. Marrocco himself admitted that he didn't want Almodovar working for him and that he had told the inspectors to watch him closely. Today, Marrocco has grown too vexed with the Almodovar case and its fallout to discuss it further. As he explains, "I'm so god-

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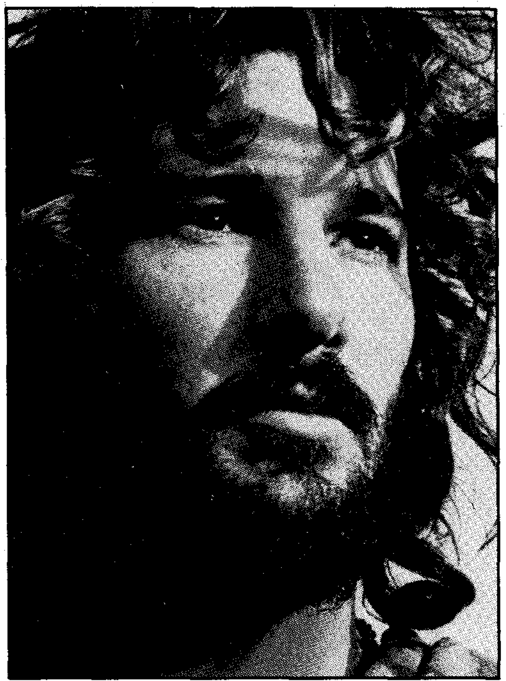

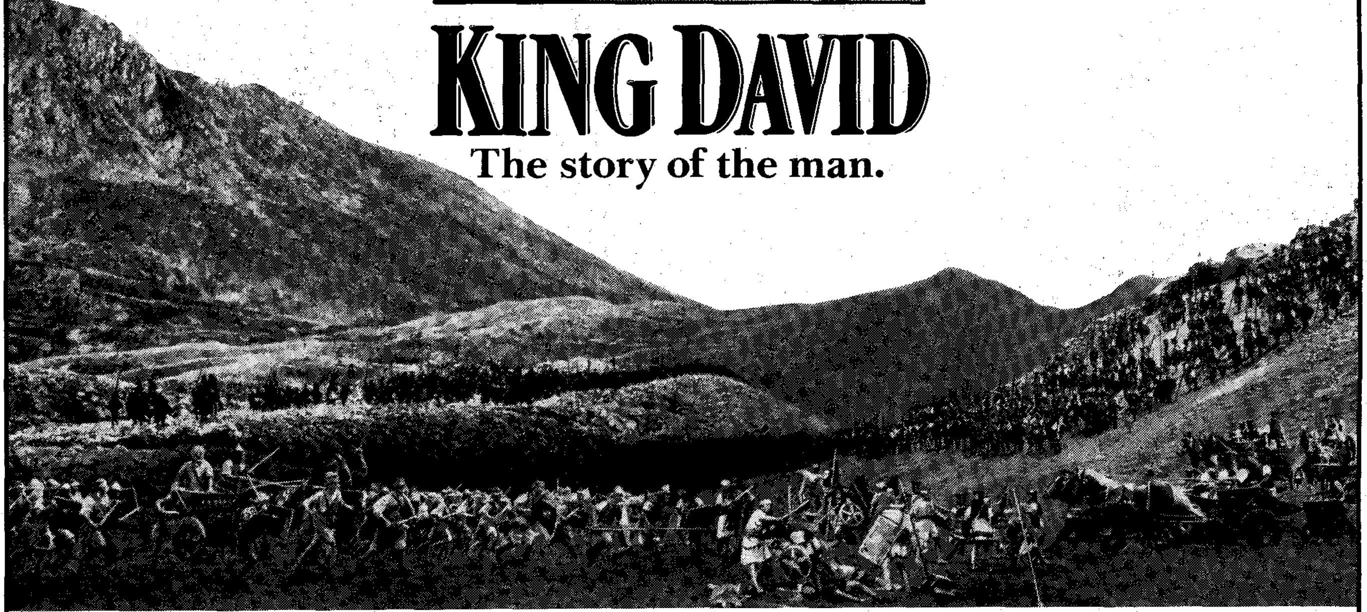

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TELLING ALL: *Having found a forum, he got everything off his chest by submitting a handwritten report on the Boiler Division.*

damn sick over that s---. It don't amount to a p--- hole in the snow to me."

Ross concluded in her report that "Carl Almodovar's claim of retaliation is substantiated by the evidence." Last fall, after her report was accepted by Investigation Commissioner Patrick McGinley, Almodovar was reinstated, given benefits and back pay, and placed in a higher-paying job in a different section of the Buildings Department. (Ross's report refers to the suspect inspector as Philip "Checkamanian," although the Buildings Department insists that his name is Checkamian. Whatever the spelling, he has dropped from sight since the affair, and city officials say they don't know where to find him.)

As far as the city is concerned, the case has a happy ending. "If there's anyone who's living testimony to the fact that the system works, it's Carl Almodovar," McGinley argues. "He saw the whole Whistle-blower Law in operation. He saw retaliation, he suffered dismissal, and he saw the DOI swing into action and do what the law is supposed to do."

Well, yes. But the city might think twice before it incorporates the Almodovar case into any press releases for the Whistle-blower Law. Commissioner Smith has made strenuous efforts to inform supervisors in the department that he will not tolerate another similar situation, but the fact that it happened once may make future whistle-blowers think hard about doing the city any favors. To a man making $11,500 a year, six months without a job is a financial and emotional disaster. And it stands in contrast to what happened to the people involved in Almodovar's firing:

☐ Arthur Marrocco is still in the Buildings Department, though he's been moved to supervisor in the Boiler Division. A department spokesman said the change was a "result of the constant review of operational procedures."

☐ Jacob Grill, whose involvement in the case was minimal, is still an assistant commissioner of buildings although no longer in charge of boiler inspection. Commissioner Smith takes pains to say that the transfer was *not* a punishment.

☐ Rhodine Burgess, who was absolved of any culpability by the DOI report, has returned to private industry.

☐ Stuart Klein, the Buildings Department inspector general, is now an assistant to Deputy Mayor Robert Esnard. A letter of reprimand has been placed in his file because of the Almodovar incident.

☐ Jon Lewis, Klein's former deputy, is still deputy inspector general of the Department of Buildings. He had been scheduled to take Klein's old post as inspector general; McGinley denied him the promotion, specifically because of his involvement in Almodovar's firing.

'MY ONLY HOPE IS THAT something good will come of all this," Carl Almodovar says. His chronic earnestness makes the phrase sound less like a cliché than a heartfelt hope. Having found a forum, Almodovar decided to get everything off his chest. He submitted a handwritten report to the inspector general's office in the Buildings Department, charging that senior boiler inspectors were taking affluent territories for their private turf and issuing few violation notices. Meanwhile, Almodovar claimed, inexperienced inspectors were going to the poor parts of the city, where violations were rarely followed up even when they *were* reported. Although Checkamian's was the only name mentioned, Almodovar's estimation of his colleagues was damning: "I have witnessed in the Boiler Division of the Department of Buildings . . . falsification of documents, neglect of duty, and widespread bribery among supervisors and field inspectors alike," he wrote.

A department spokesman reports that all the charges Almodovar made have been looked into. The spokesman wouldn't reveal the outcome, but he said the practices of the Boiler Division are under review. Since irony abounds in this case, it is only fitting that when the building on Bath Avenue was reinspected its boiler was found to be in good working order after all.

Carl Almodovar has now been assigned to a crack Buildings Department flying squad that investigates major violations in residential housing throughout the city. He likes his job; in fact, he loves it. And a few hours after he first tells his story to a reporter, he thinks of another detail. The reporter isn't at home, so he leaves a message on the answering machine, an important point he forgot to make in conversation. "You should tell the people that in case they have any problem with hot water, boiler, or leaks, the number to call is area code 212-960-4800. Thank you, and good night."

Carl Almodovar, a man who takes his work seriously, is back on the job. ■

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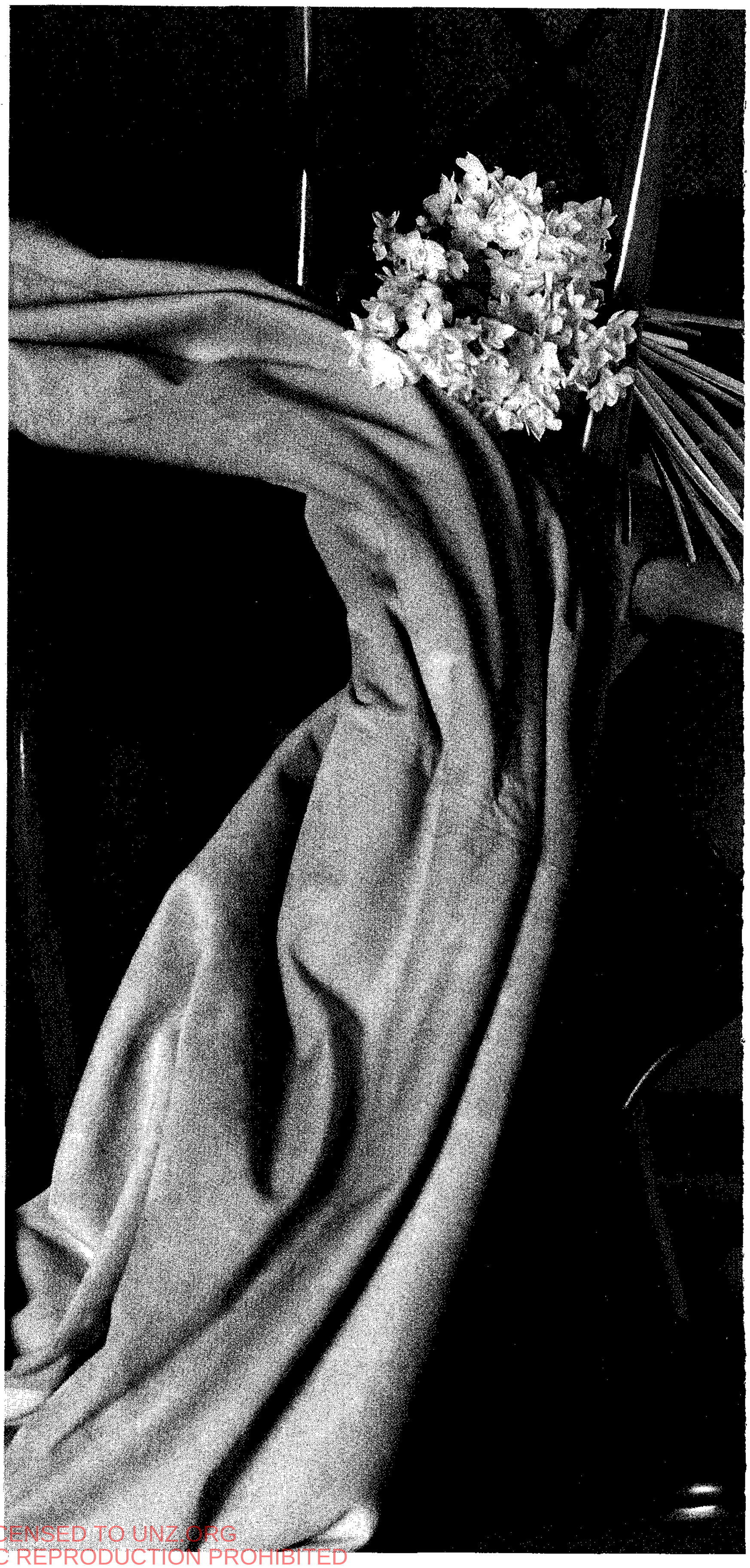
MAKING

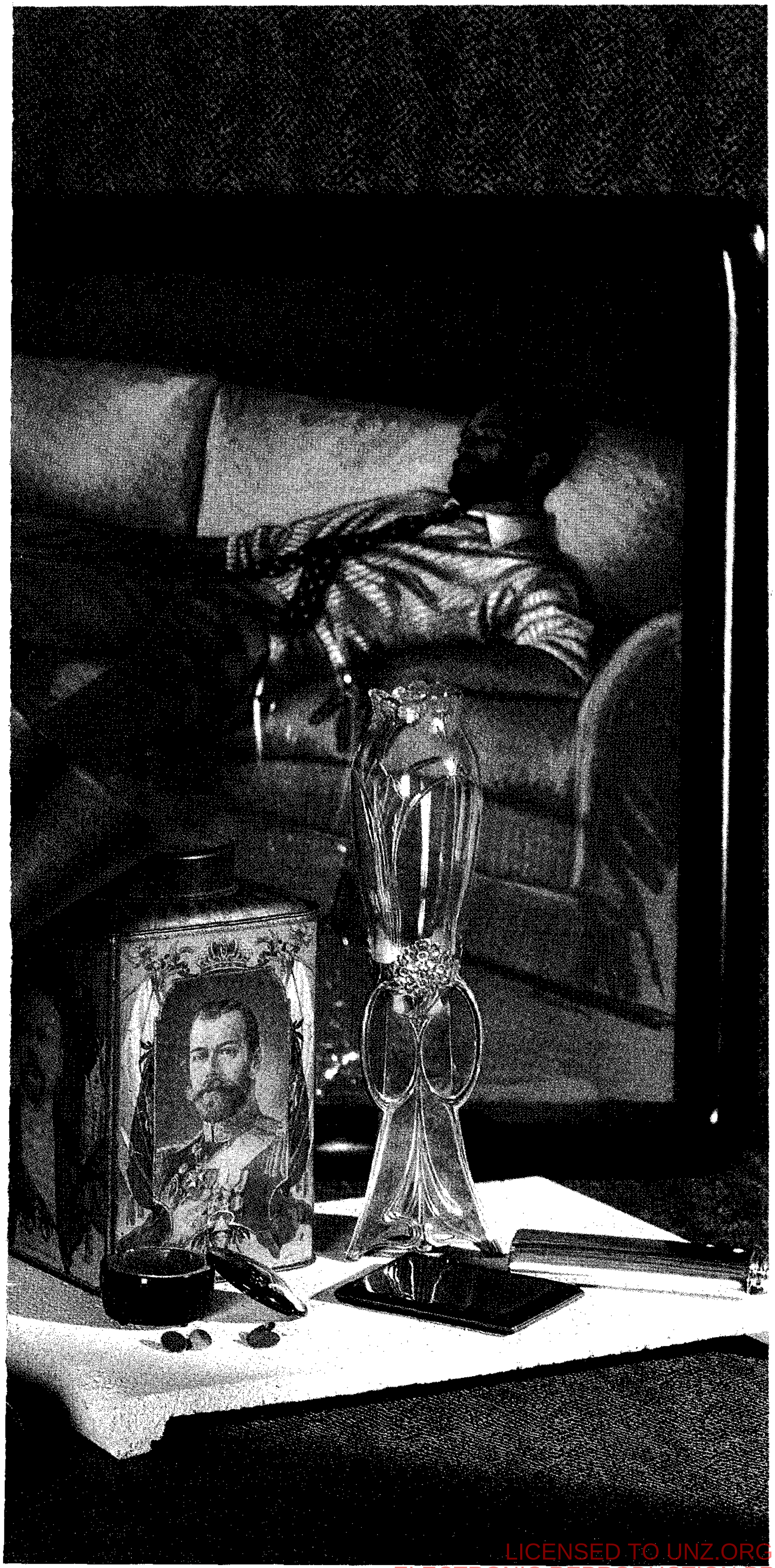
BY MARILYN BETHANY

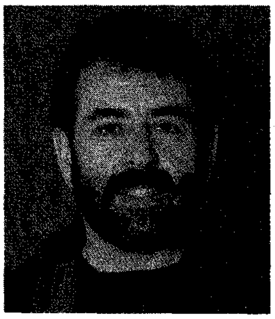
WHETHER DIGNIfied by being called "visual merchandisers" or dismissed simply as window dressers, the designers who set the scenes inside the windows of the city's more innovative stores are engaged in a refined form of street theater. Their job is to arrest us, to pull us in by any means available—delightful or disturbing. In homage to their art, we've asked five of the best to design vignettes for us, incorporating some of the new decorative fabrics from the trade showrooms. Each display reflects the designer's personality by including at least one object he owns.

PHOTOGRAPHED BY BRIAN HAGIWARA



SCENES



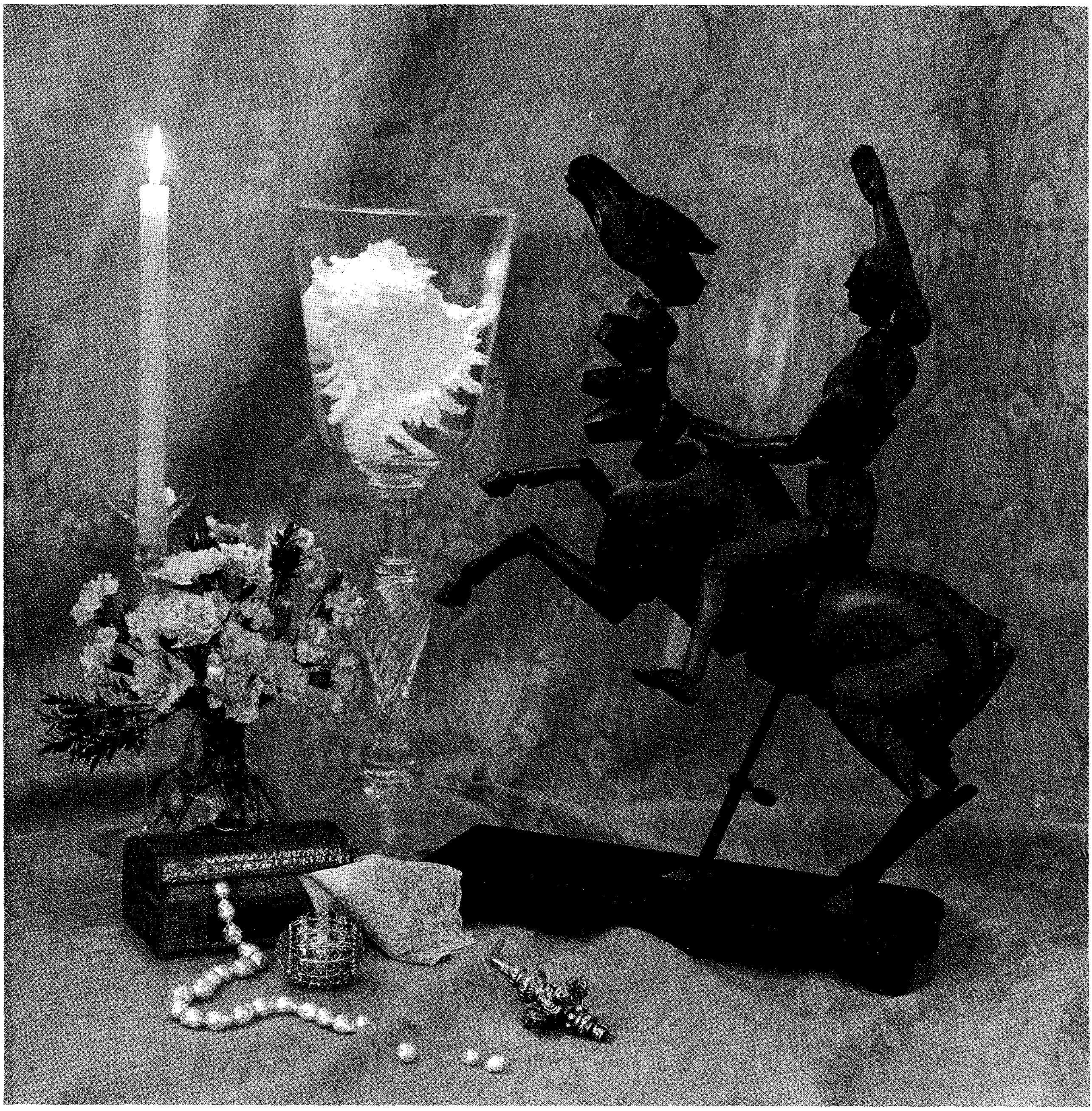


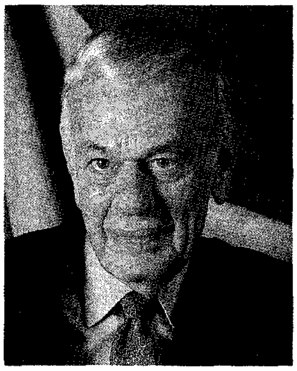
ROBERT BENZIO OF SAKS FIFTH AVENUE

'I've never wanted to outrage.'

TWENTY-SEVEN YEARS AGO, ROBERT Benzio, a high-school dropout from the Bronx, answered a help-wanted ad for a $40-a-week position as a window dresser at Franklin Simon. Today, he is a vice-president of Saks Fifth Avenue, responsible for the visual merchandising at 39 Saks branches as well as the Manhattan store. A quiet classicist in a business that routinely traffics in sensationalism, Benzio is proudest of his pure-design achievements, such as the often imitated false-perspective steps.

The pastel by David Martin, Italian chair (upholstered in André Bon fabric), *riding boots*, and silver cigarette case belong to Robert Benzio. Background fabric by André Bon. Vase, $4,500 at Newel Art Galleries; throw by Loro Piana, $2,100, enamel box, $330, cuff links, $195, and flask, $90, at Saks.





GENE MOORE OF TIFFANY & COMPANY

'No fancy titles – I'm just a window trimmer.'

GENE MOORE CAN AFFORD TO BE SELF-EFFACING. AFTER 30 years at Tiffany's, where he is a vice-president, he is the undisputed guru of display. Why? It was the innovative Moore who introduced the concepts of satire and social commentary into window sets. And it was Moore who first exploited the decorative possibilities of such unprepossessing stuff as sand, rocks, nails, seeds, pasta, and string. About fifteen years ago, when he featured exquisite diamonds nestled in mounds of dirt, the folks at De Beers were not amused. His response: "Where do you think they came from in the first place?"

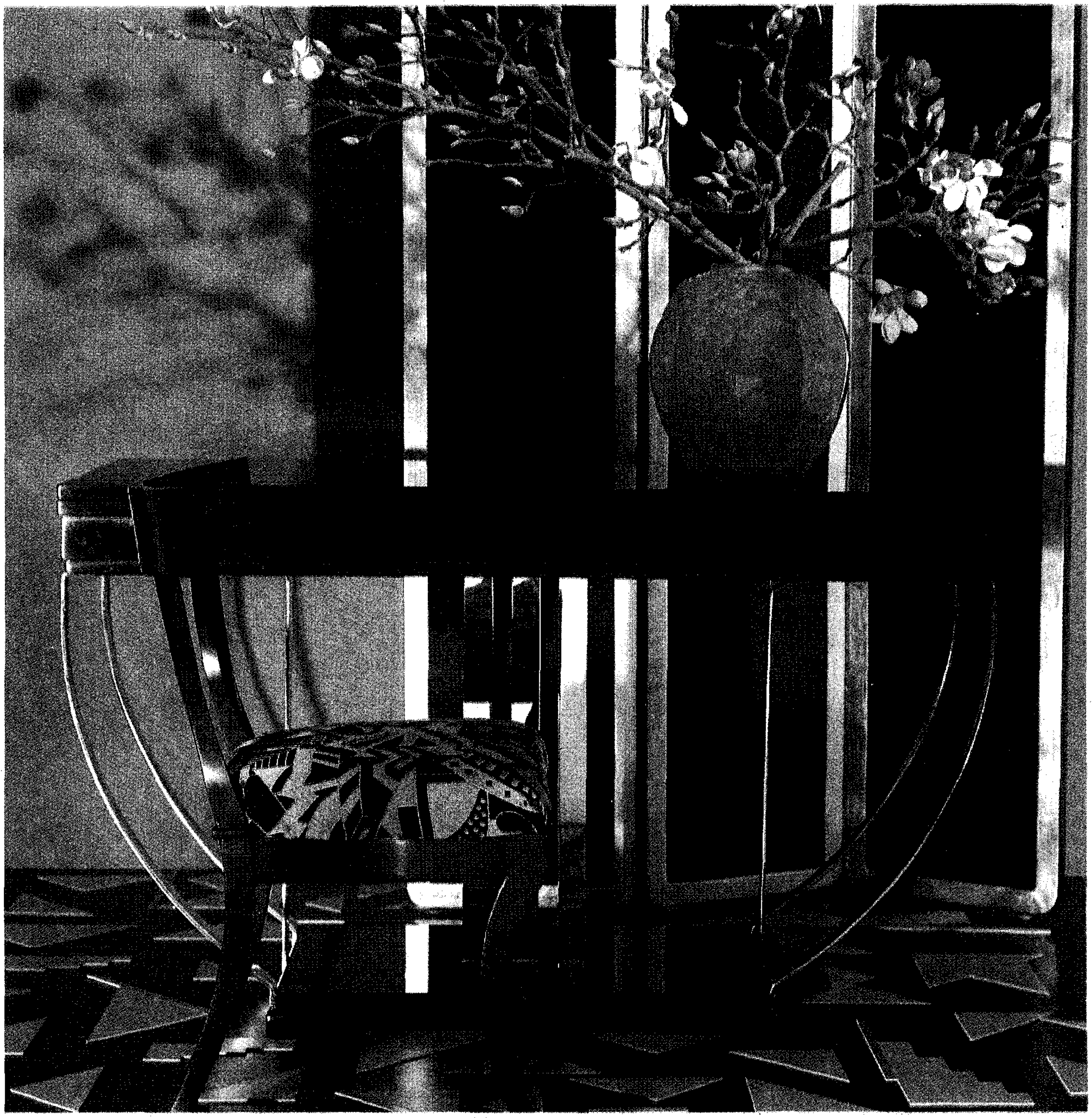
The leather box, Victorian rattle, and horse and rider belong to Gene Moore. Background fabric by Jack Lenor Larsen. Candlestick, $39.50, small vase, $26.50, large vase, $500, pearls, $70,000, and Schlumberger powder case, $55,000, at Tiffany's.

GUY SCARANGELLO

'I want a response – even if it's negative.'

AND GUY SCARANGELLO GOT ONE, IN THE FORM OF A women's-movement demonstration, when he did a window for Barneys with a mannequin dressed as a French maid in a scanty skirt. And then there was the time he put classic black nuns' wimples on mannequins wearing classic black Gianfranco Ferre. A firm letter from the archbishop ensued. As Scarangello sees it, "Windows are the eyes in the face of the store; they tell the customers what to expect." And at Barneys, long the anomalous fashion store in an unfashionable neighborhood, they can expect to be surprised.

The Directoire chair (upholstered in fabric by André Bon) belongs to Guy Scarangello. Tile floor by Douglas Wright. Table, $4,000 at Alan Moss, Ltd.; screen, $3,600 at Wooster Gallery; vase, $2,000 a pair at Barneys.

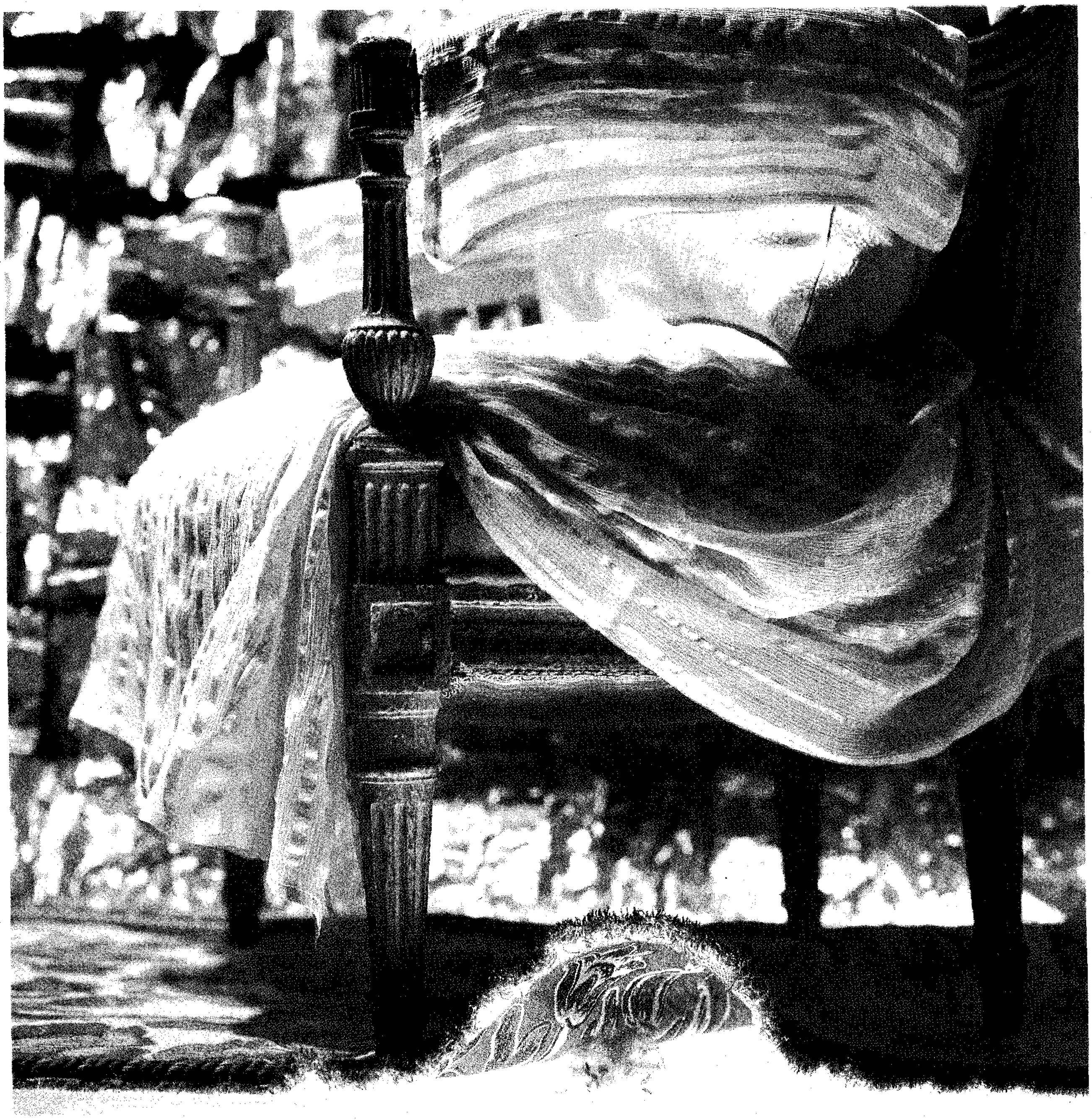


ROBERT CURRIE

'My work is always enigmatic, always humorous.'

ROBERT CURRIE CALLS HIMSELF A VISUAL PLANNER—as good a description as any of a career that includes designing parties, interiors, and sets for ad campaigns and producing fashion videos. But he's best known for his windows, particularly those he did for Bendel's in the seventies. Instead of the formula impeccable-mannequin-with-precious-prop, Currie put his often disheveled "women" in supermarket lines or laundromats. Over time, his situations became increasingly abstract. His Jean Muir–clad woman aggressively seated in a puddle may have been the first sighting of eighties "attitude."

The Louis XVI child's chair belongs to Robert Currie. Pillow fabric and braid from Clarence House. "Rug" and chair-throw fabrics by Roger Arlington. Chair bottom upholstered by Studio M in fabric by Manuel Canovas. Brass "tapestry" by Dorothy Fischer.

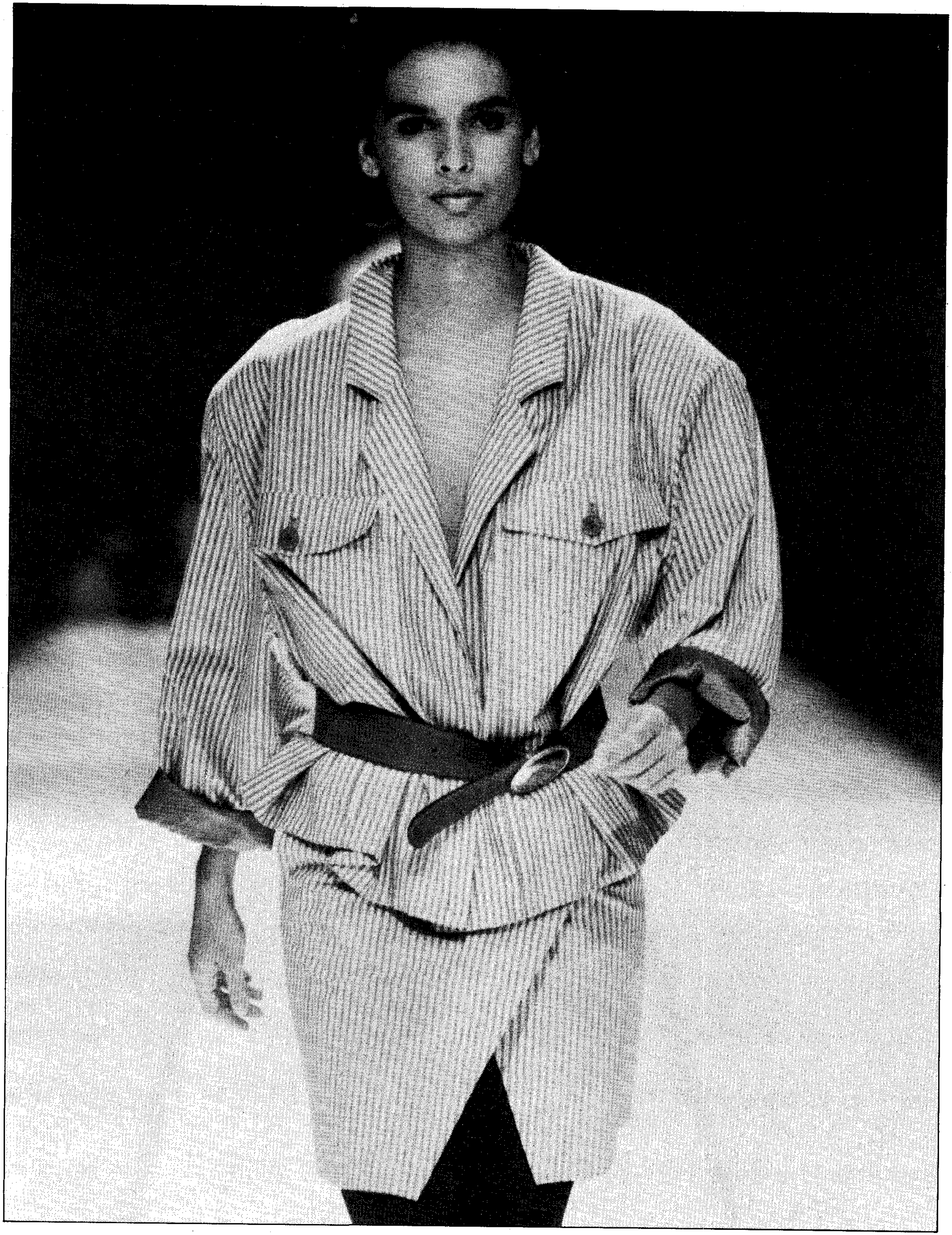


COLIN BIRCH OF BLOOMINGDALE'S

'My inspiration comes from the merchandise.'

WITH A STAFF OF 100, COLIN BIRCH, VICE-PRESIDENT of visual presentation at Bloomingdale's, hasn't touched a staple gun in years. Instead, he covers the collections. "I go to the shows to select clothes for the windows and also to study the models—their hair and makeup, their accessories, their attitudes." Thus equipped, Birch can keep his mannequin supplier abreast of the trends. Even so, he leaves his options as open as possible: His mannequins come with just the eyeballs painted—the makeup is real and changes weekly with the theme. "Our customer is always ready for change," he says. ▬

The bronze greyhound belongs to Colin Birch. Tiles covered with *faux marbre* fabric from Quadrille. Marble tray, $39.95 at Bloomingdale's.



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By Corky Pollan

Where the Child Things Are

Fashion designer Oblio O'Rourke loves to create and wear clothes that are new yet have the romantic look of heirlooms. So imagine her frustration when, after the birth of her daughter, she tried to find diaper bags that weren't "plain navy or plain red, or just plain boring" to tote all those things new babies need. In desperation, O'Rourke set about designing her own. She made her baby bags capacious; lined them first with a waterproof fabric and then a tiny floral print; outfitted them with pockets both inside and out, for bottles, diapers, and such; and adorned them with cuddly babyproof animals to keep little ones amused. Then she had her cotton-canvas bags tenderly hand-painted with unicorns or gentle lions, dreamy country scenes or fanciful city ones ($200). And mommies, just remember, when baby's grown, a mother gets to keep these beauties for her very own.

OBLIO O'ROURKE/*874-6329*
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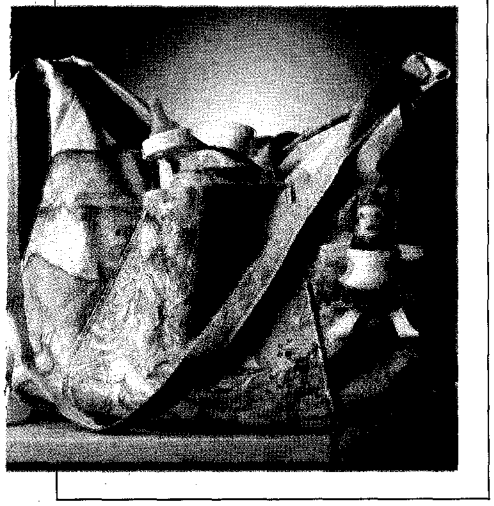
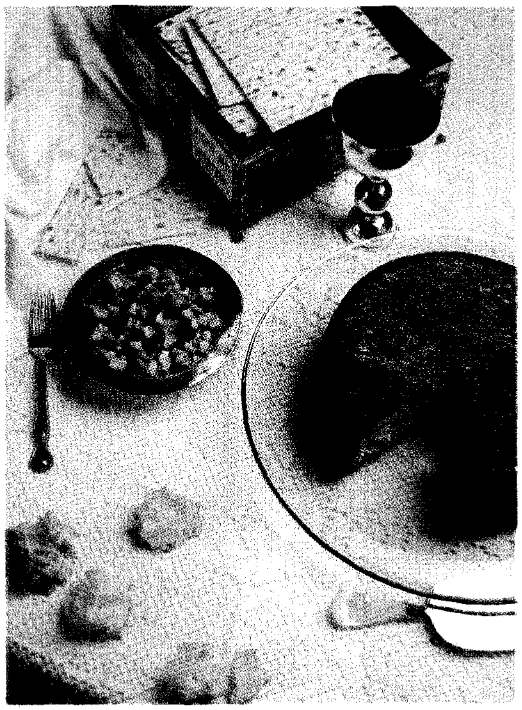


Delight to Remember

We love Passover for the gefilte fish, the matzo-ball soup, the roast, and all the rest, but the real wonder of the Seder comes from the symbolic dishes eaten at the beginning. Of those, only charoseth tastes sweet, and it's the sweet side of Passover we're celebrating here. Fisher & Levy's charoseth, in the silver dish, is made with three kinds of apples (Granny Smith, McIntosh, and Red Delicious), port, and spices; it costs $6 a pound. That store's gently flavored honey-apple cake (small, $12; large, $15) isn't all that sweet and should be wonderful the second day. And Sarabeth's almond- or vanilla-flavored macaroons will just slightly strain your jaw—they're chewy and totally phantasmagoric ($10 a pound). With food like this, everyone is blessed.



—Barbara Costikyan

CHAROSETH AND CAKE/*Fisher & Levy/1026 Second Avenue, near 54th Street/832-3880*
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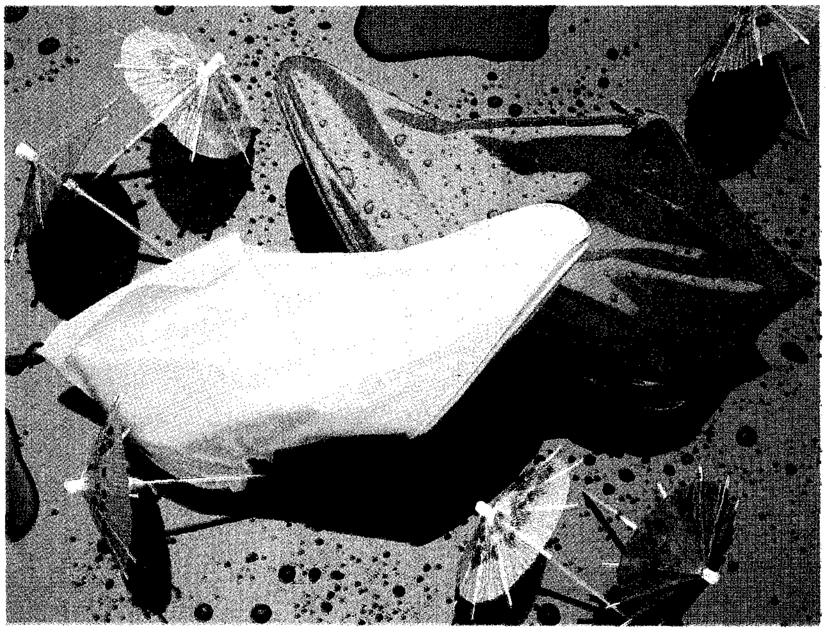

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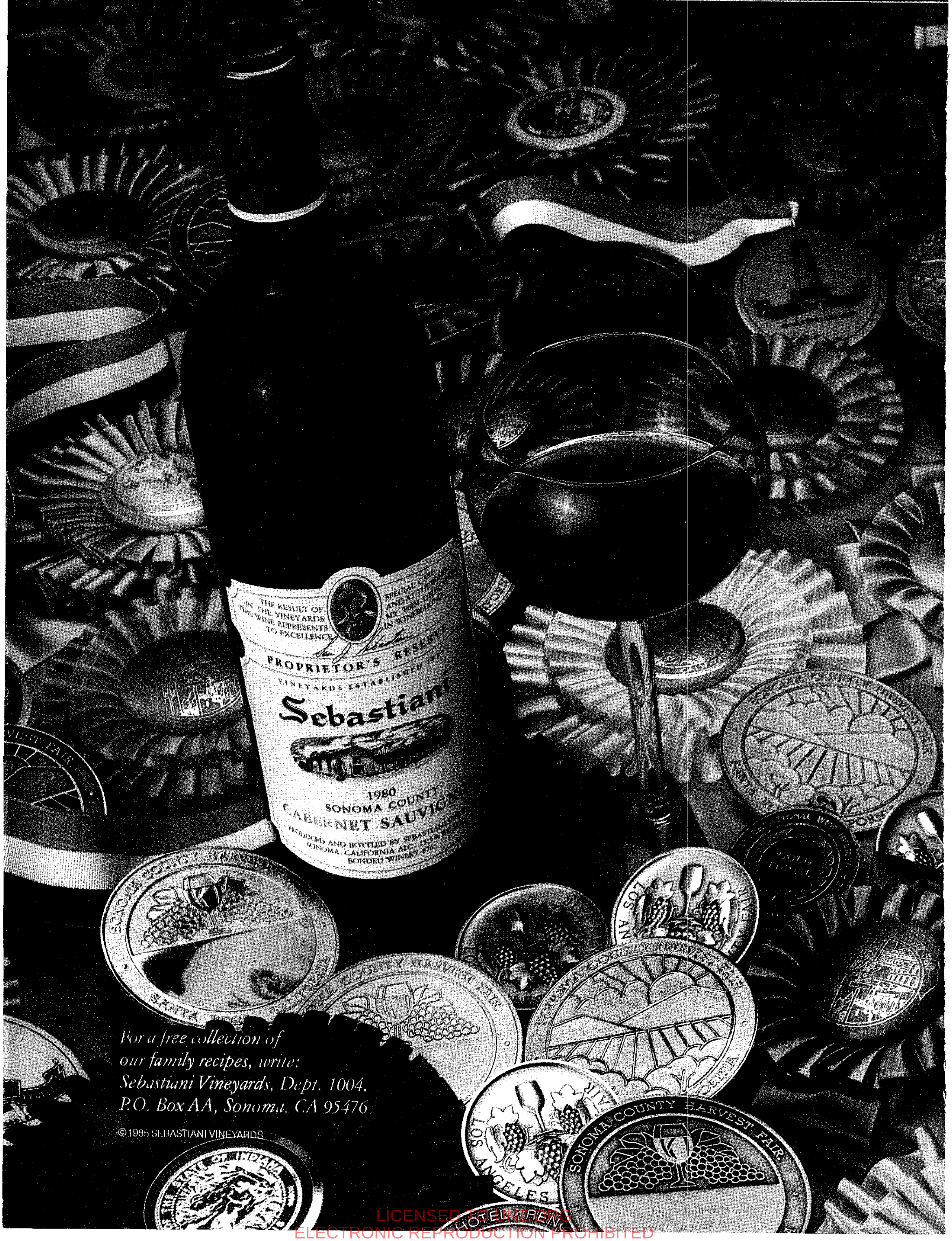
Photographs: top, Maria Robledo (matzo box and goblet from the Kibbutz Store); left, Lynn Sugarman; right, S. Baker Vail.

A HERITAGE OF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Theater/John Simon

COMEDIES OF ERRORS

"...Inventively directed and expertly performed, *Digby* often rises to a high level of artifice. *The Fantod* is just confused..."

JOSEPH DOUGHERTY'S **Digby** IS AN INTERESTING and often funny play that unfortunately impales itself on the horns of a self-created dilemma. Perhaps the hardest thing to manage in the theater is the harmonizing of extremely divergent tones, whether those of outrageous farce and high tragedy or, as here, of romantic comedy and absurdist caricature. We are presented with Digby Merton, a mild, philosophical, non-macho young advertising copywriter forced to grind out copy for his boss's wife, who runs a ludicrous art gallery. Here he encounters Faye Greener, who helps run that gallery and has a gallery of men in her life. Digby's agency colleague, Harry, hectors our hero about his un-yuppie passivity; Faye's three current lovers—a cynical fake painter, a housepainter turned performance artist, and a paranoid cop—ridicule and insult him; the boss and boss's wife patronize and exploit him. But the gorgeous Faye, who has never met a man who merely wants to be her friend and take her to baseball games and concerts, is captivated.

There is the chance of genuinely fetching comedy or farfetched, unleashed farce here, as Digby picks up Faye at one lover's bedside, takes her out for some platonic fun while resisting her blandishments, then deposits her at the door of another lover. At first, the unsavory trio—Nelson the artist, Alfred the actor, and Lester the cop—are merely amused at Faye's sudden appetite for milquetoast and figure it for a passing craving. Soon, though, they become apprehensive, as her sexual performance with them begins to fall off while she daydreams about Digby. About this relationship, Nelson reports incredulously, "She says all they do is talk." The baffled Alfred responds, "If he wants to talk, why doesn't he buy a dog?" At an inspired moment like this, morris-chair farce and high-tech absurdism magically blend; more often, however, the play is so busy shuttling that it cannot establish residency—and credibility—anywhere.

One of the biggest problems for the author is how to view Faye: as a debonairly emancipated woman or a Stakhanovite swinger. For the farcical and absurdist scenes, he needs an empty-headed nymphomaniac; for the romantically and touchingly comic ones, a charming but unformed woman eager to learn. A very experienced, very wise playwright could perhaps juggle the contradictions, oscillations, and transformations without false notes; Dougherty's tuning fork, unfortunately, has a way of turning into a pitchfork. Furthermore, he has clearly unresolved difficulties with portraying Digby's "higher" values without making them seem elitist to a standard audience. Hence he will show the ballpark but merely mention the concert hall; hence a typical fun evening is said to consist of Mahler's Second and a collection of Spike Jones records. All too often, Faye seems merely a mindless slut; Digby, only a priggish sexual scaredy-cat.

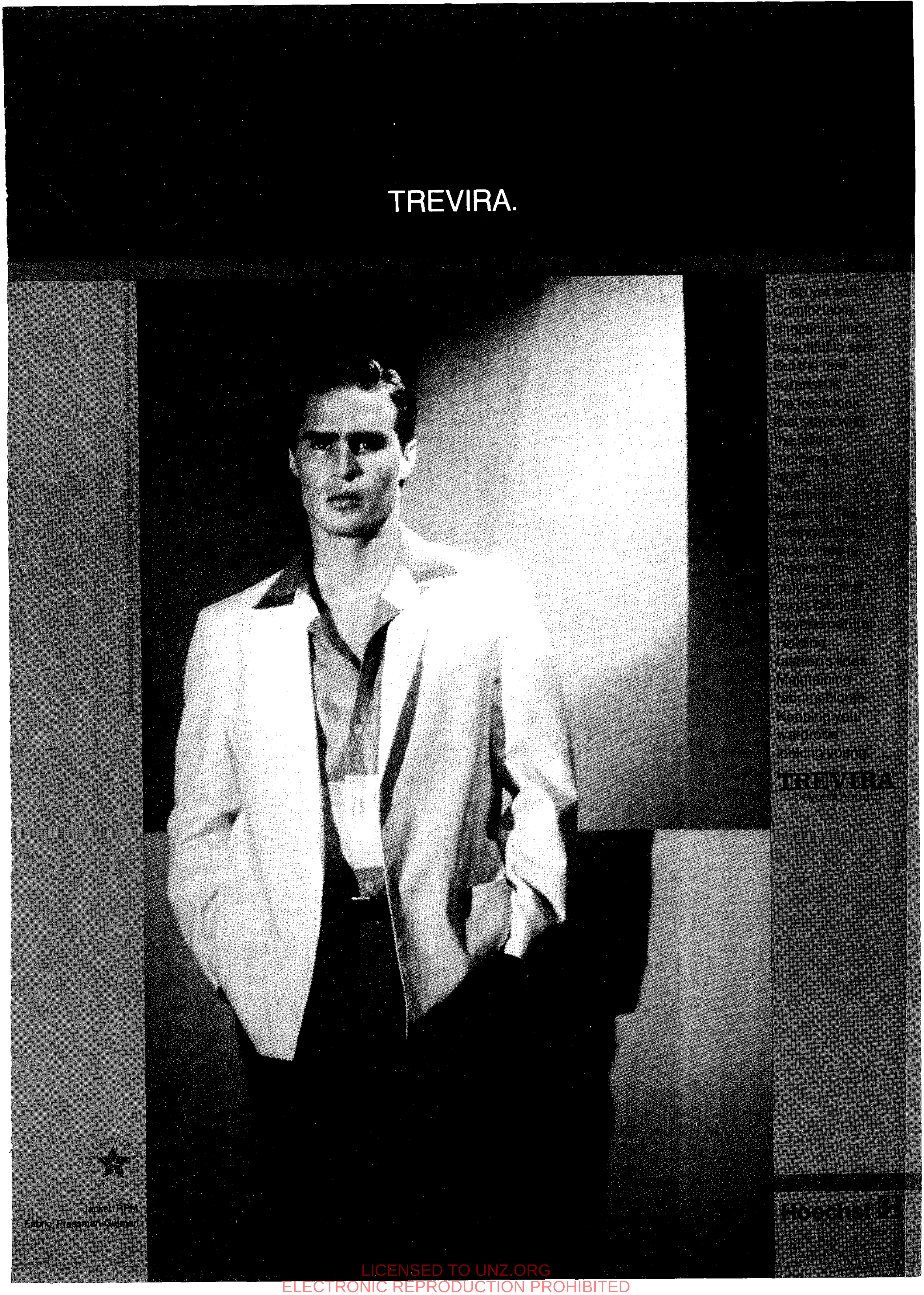
Still, in their best scenes—usually tête-à-tête—Faye and Digby generate a somewhat faded but still potent enchantment: Their talk, like their behavior, can rise to a very high level of artifice just short of art. With the minor characters—except for a terrific one-liner here, a neat sight gag there—Dougherty is far less felicitous, although in Harry he has created a character that, even in foreshortening, is funnily, frighteningly *there.* (That Keith Szarabajka plays him subtly and superlatively is no small help.) The quality of the humor is wildly variable and ranges from ad-agency slickness to satirical decapitation; the romance is usually subdued, nicely tentative. And when an actor of Anthony Heald's comic prowess puts on his glasses and declares, "I can see without them; I just can't recognize what I'm seeing," the line is as staunchly, hallowedly comic as drollery can be.

Indeed, the performances—individually and jointly—of Heald and Roxanne Hart could not be more acrobatically playful, humanly endearing, farceurishly expert. Even when Digby is at his wimpiest or most desperately common-mannish, even when Faye is at her most vapid and flightiest, the grace and expertise of these two actors see them through with flying colors. Yet they never let the laughter drown in cuteness or the sentiment dissolve in sentimentality. Aside from that of the incomparable Szarabajka, there is the good work of Bernie McInerney as the slippery boss, Tony Goldwyn as the slobbish thespian, and John Glover as the demon dauber—a brilliant takeoff on a Christopher Walken performance. There is hugely enjoyable scenery by James Leonard Joy, roguish costuming by Rita Ryack, and solid lighting by Curt Ostermann. As for Ron Lagomarsino's staging, it is simply the most tirelessly, unself-consciously inventive I have seen all year.

A GREATER CONFUSION OF STYLE, strategy, and ultimate purpose pervades Amlin Gray's **The Fantod,** whose failings

Perfect friendship: *Anthony Heald and Roxanne Hart in* Digby.

Photograph by Gerry Goodstein.



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are compounded with a certain dishonesty that extends to the program note explaining the word "fantod" as, among other things, an expansion of consciousness induced by drugs, illness, or sexual arousal, whereas neither the Oxford English Dictionary nor its latest Supplement recognizes any meaning other than megrims or the fidgets. The noun, moreover, should have been pluralized (the fantods or fantads), and even the names of the characters are only faulty, not funny, approximations of Victorian monikers. So much for Gray's allegedly brilliant reproduction of Victorian English.

As for the play itself, which draws undisciplinedly on Victorian melodrama, Victorian sentimental novel writing, and post-Victorian Freudianism, its approach is sometimes parodistic, sometimes merely pastiche, and sometimes laboring at some seriocomic statement. It is as if Trollope had attended lectures by Ernest Jones in the daytime and plays by Wilde in the evening, then studied the *oeuvre* of Edward Gorey at the witching hour, been hit over the head, and proceeded to write. The play has something to do with the sexual awakening of a Victorian maiden in the shadow of the purported death of her father in the Crimea, amid the swoonings and languishings of her mother, the chaste wooings of a Tennysonian swain, and the sinister designs of a somewhat updated mesmerist out of Mrs. Radcliffe or "Monk" Lewis. There are also a novel-writing spinster, a doggerel-writing vicar, and a cloaked rustic; also a solarium with an anthropomorphic plant, and an onstage pianist to play mood music or accompany the young non-lovers in a pseudo-musicale.

Even if Stephen Katz's direction could make sense of this, rather than allow everyone to be as serious or unserious as comes natural (or unnatural), there would still be the inadequate acting. With actors as heavy-handed as Norman Snow and Burke Pearson, it is impossible to tell whether they are serious or camping; with performers as pallid as Jeanne Cullen and Mark Moses, to care whether their predicaments are real or farcical; and with Lorraine Morgan, to figure out whether she is professional or amateur. And no one sounds persuasively British. You can enjoy Norman L. Berman's music and Richard Hoover's set; for the rest, your choice is between the fantods or total torpor. But what is all this for?

MICHAEL ZETTLER'S **Crossing the Bar** begins with a spectacular roadside-tavern set by Loren Sherman displaying enough mounted deer heads and antlers for nineteen productions of *Moose Murders,* any one of them more rewarding than this faintly modernized, macabrely laborious, dated comedy. If only the play would go away, I'd happily return for a long, undisturbed look at the set. ■

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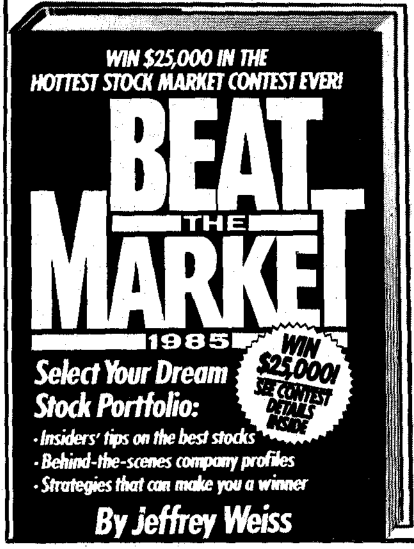
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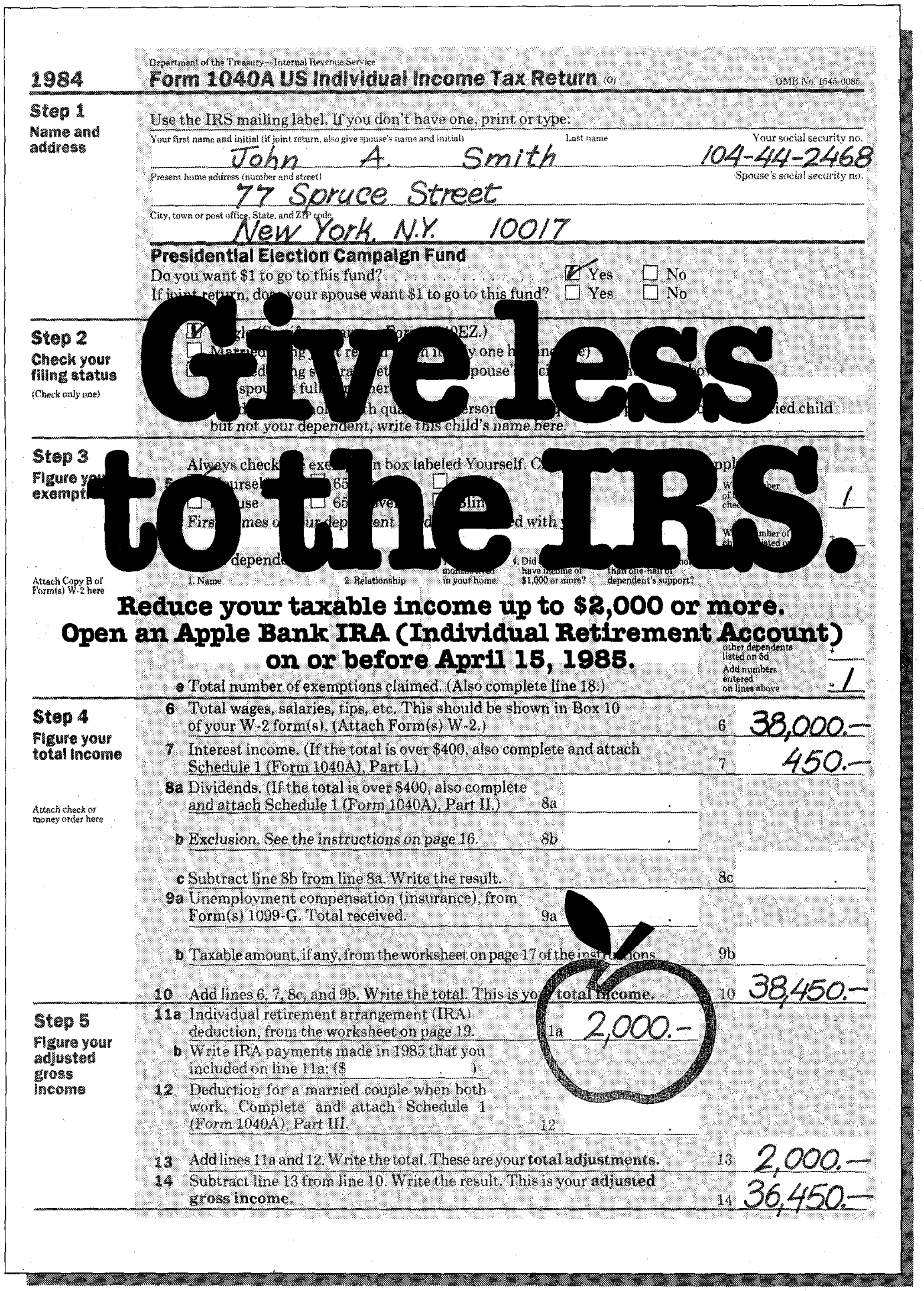

Department of the Treasury—Internal Revenue Service
1984 **Form 1040A US Individual Income Tax Return** (0) OMB No. 1545-0085

Step 1 **Name and address**
Use the IRS mailing label. If you don't have one, print or type:
Your first name and initial (if joint return, also give spouse's name and initial): John A. — Last name: Smith — Your social security no.: 104-44-2468
Present home address (number and street): 77 Spruce Street — Spouse's social security no.:
City, town or post office, State, and ZIP code: New York, N.Y. 10017

Presidential Election Campaign Fund
Do you want $1 to go to this fund? ☑ Yes ☐ No
If joint return, does your spouse want $1 to go to this fund? ☐ Yes ☐ No

Step 2 **Check your filing status** (Check only one)
☑ Single (See if you can use Form 1040EZ.)
☐ Married filing joint return (even if only one had income)
☐ Married filing separate return. Enter spouse's social security no. above and spouse's full name here.
☐ Head of household with qualifying person. If the qualifying person is your unmarried child but not your dependent, write this child's name here.

Step 3 **Figure your exemptions**
Always check the exemption box labeled Yourself. Check other boxes if they apply.
5a ☑ Yourself ☐ 65 or over ☐ Blind
b ☐ Spouse ☐ 65 or over ☐ Blind
c First names of your dependent children who lived with you
d Other dependents: 1. Name 2. Relationship 3. Number of months lived in your home 4. Did dependent have income of $1,000 or more? 5. Did you provide more than one-half of dependent's support?
Attach Copy B of Form(s) W-2 here
Write number of boxes checked on 5a and b: 1
Write number of children listed on 5c: +
Write number of other dependents listed on 5d: +
Add numbers entered on lines above: = 1
e Total number of exemptions claimed. (Also complete line 18.)

Step 4 **Figure your total income**
Attach check or money order here
6 Total wages, salaries, tips, etc. This should be shown in Box 10 of your W-2 form(s). (Attach Form(s) W-2.) — 6 — 38,000.—
7 Interest income. (If the total is over $400, also complete and attach Schedule 1 (Form 1040A), Part I.) — 7 — 450.—
8a Dividends. (If the total is over $400, also complete and attach Schedule 1 (Form 1040A), Part II.) — 8a
b Exclusion. See the instructions on page 16. — 8b
c Subtract line 8b from line 8a. Write the result. — 8c
9a Unemployment compensation (insurance), from Form(s) 1099-G. Total received. — 9a
b Taxable amount, if any, from the worksheet on page 17 of the instructions — 9b
10 Add lines 6, 7, 8c, and 9b. Write the total. This is your **total income.** — 10 — 38,450.—

Step 5 **Figure your adjusted gross income**
11a Individual retirement arrangement (IRA) deduction, from the worksheet on page 19. — 11a — 2,000.—
b Write IRA payments made in 1985 that you included on line 11a: ($)
12 Deduction for a married couple when both work. Complete and attach Schedule 1 (Form 1040A), Part III. — 12
13 Add lines 11a and 12. Write the total. These are your **total adjustments.** — 13 — 2,000.—
14 Subtract line 13 from line 10. Write the result. This is your **adjusted gross income.** — 14 — 36,450.—

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Movies/David Denby

COASTING

"...*Heartbreakers* is a sweet comedy of erotic bafflement in a neon-lit Los Angeles—it's about pleasure, and it gives it..."

Ménage à deux: *Peter Coyote and Carol Wayne in Bobby Roth's film.*

WHEN ASKED HOW I JUDGE A MOVIE, I always say that the starting point for me is exactly the same as for everyone else: Does the picture give pleasure? I think most moviegoers will quickly perceive the limits of Bobby Roth's **Heartbreakers.** The buddy-buddy theme isn't exactly fresh, and Roth develops his story of male friendship and rivalry in ways that seem a little silly. The men in the movie are real enough, but the women, with one exception, are male fantasies of treachery. There's a strain of adolescent misogyny in *Heartbreakers.* Yet Roth, a young Hollywood pro with a background in political filmmaking, has a feeling for sensual surfaces, for casualness and good times, and for sex. Set in Los Angeles, his picture moves well and looks great. *Heartbreakers* is shallow, but it not only gives pleasure, it's about pleasure, and in this country, a movie with that subject is rare.

The two thirty-fiveish heroes—Arthur Blue (Peter Coyote), a painter who specializes in large erotic Pop Art canvases, and Eli Kahn (Nick Mancuso), a businessman managing his father's garment factory—have been friends for years and spend their hours away from work hanging out together. Near the beginning of the movie, Eli, who is handsome and sweet-tempered, announces that he's tired of one-night stands and that he needs a serious relationship; at the same time, Blue (as everyone calls him) loses his live-in girlfriend, Cyd (Kathryn Harrold), to a more successful artist. This causes Blue to get serious about his work; after getting a chic gallery to promise him a show, he works like a dog to supply the paintings. Eli, meanwhile, meets the girl he really wants—Liliane (Carole Laure), a slinky French beauty who works in the gallery and who treats Eli with haughty contempt right up to the moment she bruises him with her angry eyes and mysteriously whips off her pullover. Women! Who can understand 'em!

Through all these not very hard times, the two men remain highly considerate of each other—more so, we gather, than they have ever been to women. Here and there, Roth implies that there's a homoerotic undercurrent to their friendship—for instance, he shows that neither can get seriously interested in a woman unless the other has been interested first. But that suggestion isn't pursued. No, the movie's point is that these two friends, like so many red-blooded heteros, half the time are trying to do each other in. They finally come to blows over the tigerish Liliane, who switches her allegiance to Blue the night of his smash opening at the gallery. Women! Who can trust 'em! None of this, I readily admit, is of any great importance. In fact, I never took the movie's earnest, heartfelt side very seriously. I was having too good a time enjoying everything else.

Despite the miles of film exposed to Los Angeles's muzzy sunshine, moviegoers have been given only the barest idea of what life is like there. *Heartbreakers* at least tells us some of the reasons people love the place. Blue and Eli are attractive, even charismatic men, and they move around the city with ease; they stay up all night, drop in on each other when they feel like it. The picture made me recall the most pleasurable sensation of my own time in the sun (in the San Francisco Bay area)—the feeling that if you wanted to do something you could just go out and do it. Sex can be easy, soft, and dreamily irresponsible in California—surely if New York is the place where you go to get serious about your life, Los Angeles is the place, for women as well as men, where you go to get laid. This is a contribution to American civilization that should not be overlooked.

Bobby Roth's own peculiar contribution is the sex scene with two men and one woman, which he has the sense to turn into comedy. In the movie's funniest scene, both Eli and Blue wind up in bed with Blue's model, Candy (Carol Wayne), a breathy-voiced blonde with a big chest and a tired, downturned mouth. Candy, who usually makes her living as a dominatrix in a black wig, is a very nice lady who doesn't have a lot to say; the late Carol Wayne, who used to appear on the *Tonight Show* as the "matinee lady"—the ultimate Marilyn doll—makes her intensely sympathetic and sad, a woman who knows that she has succeeded as a sex object and failed as a human being. Candy is the woman every man wants—once. What's funny about the *ménage à trois* is the way the two self-confident men are reduced to boys, sitting side by side on the bed, awaiting Candy's instructions. In Roth's erotic scenes, there's a touch of Bertrand Blier's comedy of sexual bafflement; *Heartbreakers* is a sweeter, more conventional version of such Blier films as *Going Places* and *Get Out Your Handkerchiefs.*

The great German cinematographer

Photograph by Tony Friedkin.

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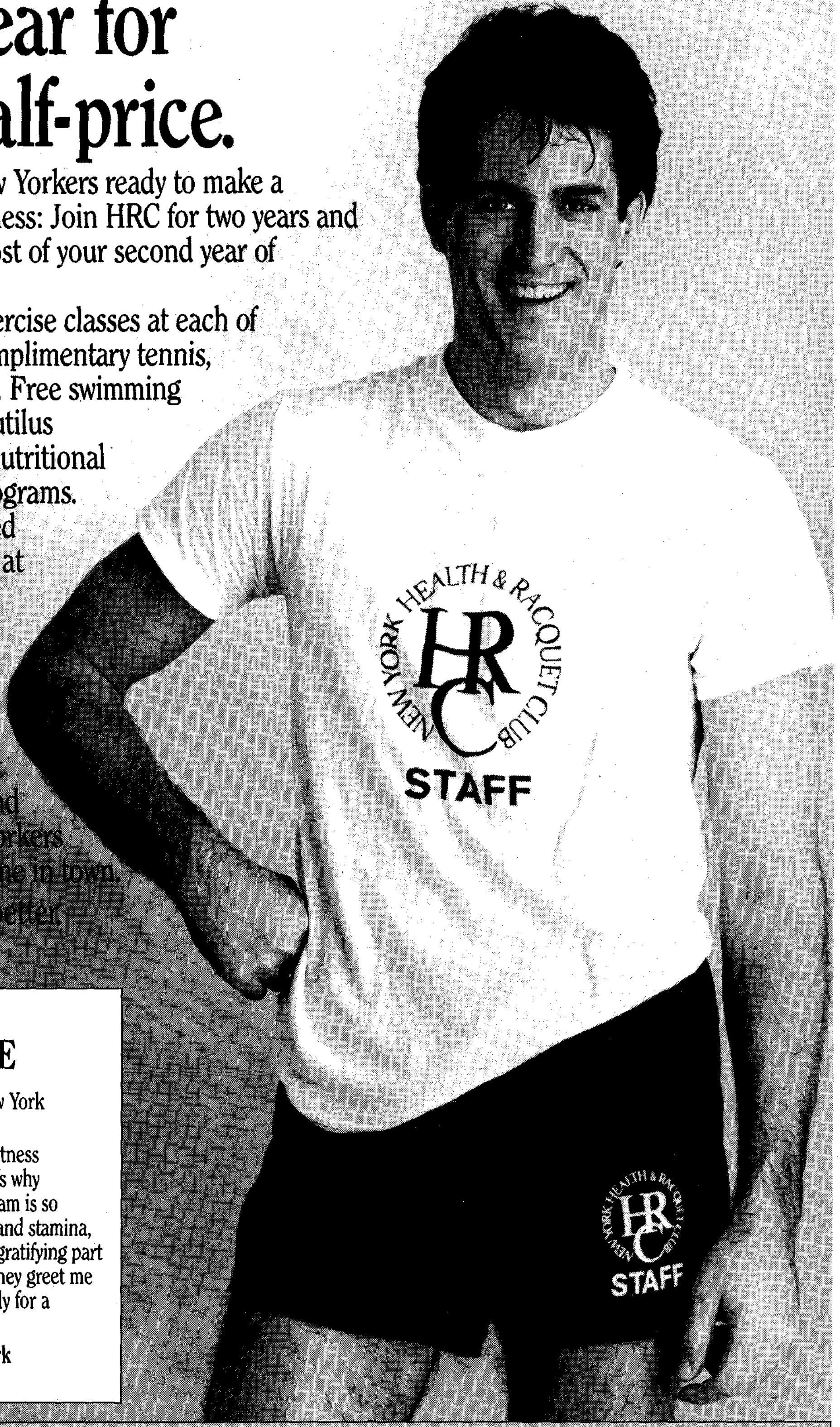
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Michael Ballhaus, who now works in America, gives the film a color scheme of softened neon and dark, nighttime blues that is glamorous without being slick. In fact, the whole movie is glamorous but not slick; Roth's camera glides all over the place, but he's not a mere virtuoso—he puts a touch of feeling, sometimes a gentle bluesiness or a confident exuberance, into everything he does. When he glides into the gallery, for instance, you feel, as Blue does, that it's a place to be conquered. His warmth makes the movie affecting even when it's overexplicit and callow.

Gangly Peter Coyote, who seemed like a proper gentleman in the genteel *Cross Creek*, is a revelation. Coyote, who has heavy-lidded eyes and a big, handsome shnoz, does artist's arrogance and egotism and good-humored swagger, and you like him even when his Blue is making an ass of himself; the intensity of Coyote's sexual presence makes this a star performance. (I take back the insult—Coyote is no gentleman.) With his serious brow and "hurt" eyes, Nick Mancuso could be a seventeen-year-old boy who hasn't found himself yet. Eli's thick shoulders look uncomfortable in his businessman's suits; his dismay at his own life is both comical and endearing—it's part of his appeal. These men are still boys, which is both the point of *Heartbreakers* and one of its limitations. How interesting is childishness in grown men? Less than Bobby Roth thinks. Yet Roth brings a natural filmmaker's intensity to the material. When I play this movie over in my head, I laugh at it, but I'm still enjoying it, too.

In brief: MADONNA, SWINGING HER BIG shoulders and sighting the male actors down her nose, is also a commanding sexual presence in **Desperately Seeking Susan.** She plays a trampy free spirit who picks up men just like that, and she's the most interesting thing in the movie, which is a New York shaggy-dog story about mistaken identity, bourgeois and bohemian life, and a great many other things. Director Susan Seidelman (*Smithereens*) is fond of cluttered East Village apartments, crumbling alleyways, and crowded clubs, but her naturalistic bent doesn't go well with the stylized mechanics of the plot. A few scenes are very funny, but the picture would have worked much better if Seidelman had thrown away half the dialogue and built some momentum. Too much explanation always kills farce. . . . In the documentary **Mississippi Blues,** at the Film Forum until April 2, the French director Bertrand Tavernier and the veteran American director Robert Parrish seek out the most talented primitive blues artists of Oxford, Mississippi. This valedictory for the disappearing traditions of the South is a funny and stirring work. ■

Art/Kay Larson

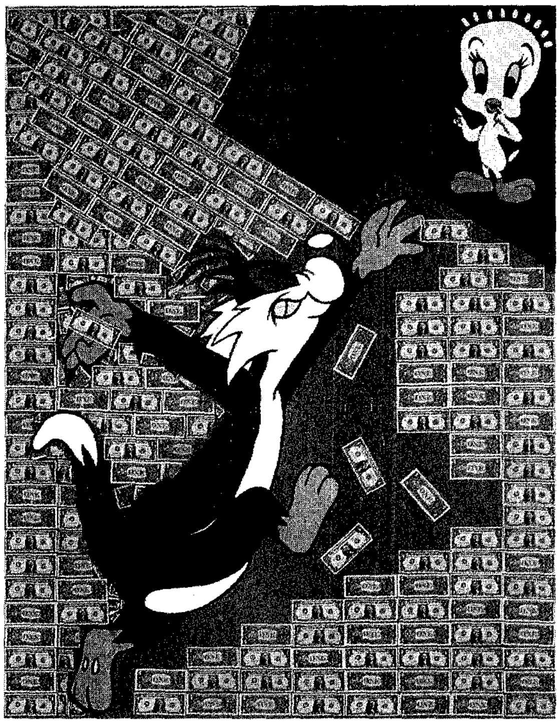
GARBAGE CHIC

> “. . .Much of what you’ll see in the galleries now is more than bad; it’s a *celebration* of trash, the silliest cultural junk. . .”

ONE OF THE MOST PUZZLING ASPECTS OF the New York art world now is the younger generation’s apparently insatiable appetite for trash. And not just any trash (though you might be justified in thinking so) but the silliest junk that popular culture produces. Bad art (boring, unimaginative) has been with us since the cave painters. But much of what you’ll see in the galleries now is more than bad; it’s a *celebration* of trash—the aesthetic equivalent of junk food. By comparison, the so-called Bad Painting of ten years ago was as bland as a banker. An onlooker is put in a curious position: You can’t simply say the stuff is offensive, because that’s what it means to be. You’re left to look for the deeper implications.

Some of these thoughts were inspired (if that’s the word) by a show at Fun Gallery. Fun, hardly a temple of high culture in the best of times, has been showing **Arch Connelly,** who first appeared in New York five years ago with a show of junk sculpture at Artists Space. I mean “junk” literally—Connelly, 34, is now studding his works with light bulbs and cheap plastic beads, to give them a sleazy massage-parlor-Deco nostalgia. Connelly’s sculpture at least has a certain funky demeanor; the new paintings, however, are done in dirty, smeary colors and embellished with still more plastic beads. They are utterly stupid takeoffs on travel posters; you’re supposed to get pleasant feel-good sensations from them.

Feel-goodism has overtaken contemporary art. But even with art that aspires to mindlessness, there are degrees of intelligence. Connelly, in spite of his art-world following, is easy to ignore. I find it harder to dismiss **Ronnie Cutrone,** whose mindlessness takes a provocative form. Cutrone never creates an image of his own. Instead, for his recent show at Shafrazi Gallery, he borrowed childhood cult figures: Tweety Bird and Sylvester, Woody Woodpecker, the Pink Panther, those insufferable Smurfs. And he painted them on American flags, anonymous fifteen-dollar oil paintings, a slatted fence, corrugated sheet tin.



Provocation: *Ronnie Cutrone’s* The Love of Money.

Cutrone has a gift for assemblage: A robot is built out of Pepsi cans; little metal disks flutter along one edge of a painting; *The Love of Money,* plastered with dollar bills, is also bordered by quarters. Many of these tactics are familiar; it’s eerie the way Cutrone’s work fits current theories of modern art. Pop Art, for instance, authenticated popular culture, though it did so with a liberal dose of irony. It also devalued craftsmanship and promoted slick finish. Cutrone does the same but *without* irony; his unblinking description of his themes reminds you of what Roy Lichtenstein’s work would have been like if he had earnestly believed in the literary content of comic books.

In the past 25 years, the idea of the avant-garde (that is, the possibility of an ironic distance from contemporary culture) has been undermined by the same forces that Pop Art first described. What intrigues me about Cutrone is his anesthetized visual sense. He is fixated on a kind of imaginary childhood as presented by movies and TV. Cartoons are (for him) a primal language that pre-dates written English; anyone familiar with the lingo can easily decipher the story line of a painting like *The Love of Money,* in which Sylvester pursues the elusive Tweety in the manner of a yuppie grabbing at the brass ring.

By quoting from TV and movies, Cutrone neatly avoids the central problem of abstract art—the need to communicate with an audience that doesn’t speak the language. He can hide his own simplemindedness behind the banality of television. Europeans, perennially fascinated by the genus North American noble savage, snap this stuff up. The rest of us are stunned to realize that the global village we were supposed to welcome is populated by morons with minds gutted by the media.

Any age that values primitivism must somehow distinguish between simple unconsciousness and the forthright complexities of genius. **Jean Michel Basquiat,** whose recent second show at Mary Boone was a very satisfying experience, is the only graffiti artist to have completely emancipated himself from the term. At age 25, Basquiat knows instinctively what other better-schooled artists come to the hard way. He understands the abstract character of a mark on canvas. Each mark—whether a picture or a word—has intense emotional weight without the burden of literal meaning. I think it’s this quality that causes some to compare him to Jasper Johns (or, as I once did, to early de Kooning). For Basquiat, marks on canvas have an instinctive graphic authority, a kind of “thingness,” that is wonderful to witness. He is also the first black artist to my knowledge who paints black people without needing to justify himself intellectually, in terms of “African roots” or whatever. He is black, and (like Eddie Murphy, who is nearly his age) he doesn’t apologize.

For all those reasons, you want to cheer him on. Recently, however, most people seemed more eager to see whether he had reached burnout. He hasn’t. He has not made any lightning advances either, but we tend to demand too much too fast from artists who are just beginning their careers. Basquiat should simply settle in and let his natural gifts illuminate and surpass his preternat-

Photograph by Ivan Dalla Tana.

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ural rise. With so much trash around these days, his honesty is revolutionary.

THE ART WORLD MAY NOT HAVE BEEN IN the right mood ten years ago to witness **Frank Lobdell**'s transformation: He is a patient, even dogged painter, with a tenuous and slowly evolving confidence about the purpose of abstract art. He is also a well-known Bay Area teacher and former student of Clyfford Still's. But Lobdell, unlike other San Francisco Abstract Expressionists, finally escaped Still's brooding metaphysics and found release in the School of Paris.

The transformation is visible at Oscarsson Hood, in a small (and heavily edited) group of paintings and gouaches from 1958 to 1972. Flying women with trailing feet are almost direct quotations from Picasso, though their buoyant mood also brings Chagall to mind. When Lobdell shed Still's ponderousness, he discovered his own voice, which is an elusive, soaring tenor that seems about to break into a Gregorian chant. Lobdell is perpetually being rediscovered, and the hum of joy in this work ought to bring younger painters back to him yet again. (41 West 57th Street, through March 30.)

Susan Crile IS ONE OF THOSE SERIOUS young artists who tend to get swallowed up in the machinery of modern times. She hasn't showed on her own in New York since 1980, and in the interval, her work, which is always slowly mutating, has changed again. She began as a realist; she became an abstractionist; and she now shapes her canvases to fit the inner logic of her vaguely geometric, vaguely planetary and aeronautical shapes. Crile is not a bold artist; some of these delicate constructions betray less certainty than they should. But a painting such as *Future Zones,* in which a propeller-like shape seems to turn a tall, thin canvas into a windmill, gyrates nicely on its axis. (Graham Modern, 1014 Madison Avenue, through April 13.)

THE NEWS THAT THE **Museum of Modern Art** has finally appointed a contemporary curator is immensely cheering. Even greater reason for enthusiasm, however, is the choice itself: Linda Shearer, executive director of Artists Space. Shearer has sensitivity, taste, and the right level of passionate concern for living artists. She was also once a student under William Rubin, director of the Modern's Department of Painting and Sculpture, which bodes well for her chances of survival in a pressure-cooker position. Kirk Varnedoe, newly appointed adjunct curator, is meanwhile clearly being groomed as Rubin's successor. Though these choices will make no dent in policy for several years, they should exhilarate everybody concerned about MOMA's long-term health. ■

Music/Peter G. Davis

PRIME TIME

"...Some of Beverly Sills's early breathtaking and technically brilliant singing can be heard on newly reissued discs..."

I'M GLAD TO SEE THAT **Beverly Sills** HAS decided to collaborate on a (presumably) serious autobiography for Bantam Books—a much needed replacement for *Bubbles*, that silly literary lollipop she confected a few years ago. At last, perhaps, some of the more puzzling aspects about this operatic phenomenon may be explained, candidly and honestly. One subject worth bringing up would be the mysterious origins and subsequent disappearance of the soprano's early recordings, half of which have just been reissued on the Angel label with the balance to follow in a few months. It is a fascinating legacy, bound to provide basic source material for all future critical assessments of Sills's importance as an artist, musician, and singer.

In a recording career that only began in earnest around 1970 and came to an end less than a decade later when the soprano retired from the stage, the division of "early" and "late" may seem like splitting hairs. Not really. Sills was already 40 in 1970, when it looked as though the international opera world was finally beckoning her. She must have sensed that time was short as she raced to record as much of her repertory as possible—seventeen complete operas and eight recitals by my count, all of them crammed into the frantically busy eight years when Beverly Sills reigned as America's Queen of Opera. Even during so relatively brief a period, much can happen to a voice, especially one constantly in use and often punished by music that stretches the instrument beyond its natural limits. For that reason, where Sills's records are concerned, "the earlier the better" becomes a very relevant consideration.

This is not strictly a matter of vocal deterioration, although that gradual process may be charted on these discs. More disturbing, to me at least, was the change that came over Sills's performing personality soon after she became a superstar, a development that grated far more harshly than her singing ever did. By the time Sills was finally asked to sing at the Metropolitan Opera, in 1975, virtually all of the soprano's most treasurable gifts—her wonderful freshness, warmth, spontaneity, generosity of spirit, inner glow, and intuitive artistry—had more or less disappeared. Sills's depressing operatic performances during those final years of her career were worse than vocally disappointing; they had degenerated into little more than mechanical personal appearances by a self-absorbed media heroine. No doubt many will disagree, but I wonder if they ever saw Sills as Cleopatra, Manon, Constanze, the Queen of Shemakha, or Baby Doe at the City Opera in the late 1960s. Those interpretations are among my most cherished operatic experiences. I imagine they are also fondly remembered by many other New York operagoers who felt that something precious vanished soon after the birth of Supersills.

Sills as Manon: *A spellbinding performance.*

Even Sills herself may have sensed what happened, since she correctly refers to these reissued recordings as "my goodies." My recommendations from among Angel's first batch would be everything taped in London during 1970: the complete *Manon* (AVC 34010) and *Lucia di Lammermoor* (AVC 34012), a disc of Verdi arias (AV 34017), and a Mozart-Strauss collection (AV 34014). As an example of Sills's technical brilliance, her patrician musicianship, and control of tone color, the Mozart-Strauss recital is absolutely breathtaking. The *Manon* enshrines one of the soprano's most completely realized vocal characterizations, a spellbinding performance that captures every subtle mood and humor of Massenet's volatile heroine. Sills's colleagues—Nicolai Gedda (Des Grieux), Gérard Souzay (Lescaut), and Gabriel Bacquier (Comte Des Grieux), with Julius Rudel conducting—are also superb, making this *Manon* the recorded version of choice.

On the *Lucia*, Sills's colleagues are Carlo Bergonzi, Piero Cappuccilli, and conductor Thomas Schippers—another strong performance that vividly re-creates the soprano's pastel-shaded but intensely poignant interpretation of the mad Lucy. Another major issue is the Verdi recital, which contains sizzling renditions of four arias never before released. Sills does not even recall recording these items. After the effort of taping two complete operas and a pair of recital discs—recorded performances that posterity may well consider to be Sills's best—she collapsed with a 105-degree temperature and was taken to the London airport on a stretcher.

These records, together with *The Tales of Hoffmann* (AVC 34011) and *I Puritani* (AVC 34013), were first released on ABC, a pop label. Why that happened remains another mystery that no one seems anxious to talk about today. I suspect that the major companies shunned Sills at the time because they were recording the same repertory with Sutherland, Caballé, and other divas of more international appeal and reputation. At any rate, a deal was struck with ABC, and the discs were manufactured on the cheap—crudely engineered pop productions pressed on

Photograph by Beth Bergman.

low-quality vinyl. Needless to say, the full-bodied sounds that emerge from Angel's digitally remastered, whisper-quiet pressings are a vast improvement—a revelation, in fact. Recent photographs of Sills grace each album cover, another happy idea. How many other ex-divas look this good five years after leaving the stage?

IT WAS A PLEASURE, POSSIBLY EVEN A privilege, to attend Thea Musgrave's new opera, **Harriet, the Woman Called Moses**, which recently received its world premiere in Norfolk, Virginia. The story is an inspirational one, freely based on the life of Harriet Tubman, a slave who escaped bondage, settled in the North, and became conductor of an "underground railroad" that took her back South nineteen times to rescue over 300 of her people. On the face of it, this heroic episode from American black history may appear to be an odd subject to interest a Scottish composer, although the notion is no more unusual than Verdi writing an opera set in ancient Egypt. More important, Musgrave has responded instinctively and honestly to the interior spirit of the drama without neglecting its theatrical potential, and the Virginia Opera's production was first-rate in every respect.

That said, it would be misleading to suggest that Musgrave has produced a masterpiece. Beverly Sills and several other impresarios may have been spotted in the audience on opening night, but it seems unlikely that *Harriet* is about to be snapped up by the City Opera or any other company—except, of course, Covent Garden, which jointly commissioned the work with the Virginia Opera Association. Like previous Musgrave operas seen, heard, and admired hereabouts—*The Voice of Ariadne*; *Mary, Queen of Scots*; and *A Christmas Carol*—the composer's latest effort is more notable for its solid professional craft, good intentions, agreeable music, and firm grasp of operatic convention than for any inspired flights of lyricism or scenes of dramatic originality.

Musgrave wrote her own libretto, and that may have been her first mistake. The people who populate this Hollywood-back-lot southern plantation often seem like black and white clichés in more ways than one. The kindly master who treats his slaves like backward children; his cruel, depraved, drunken son who lays lustful hands on Harriet; the wise old black woman who deeply feels the sufferings of the world in her ample bosom; the impetuous young rebel who truly loves Harriet but is shot while attempting to escape—all these familiar types behave according to formula as one predictable situation follows the next. More damaging, each dramatic event is illustrated rather than illuminated by a musical accompaniment that does the job efficiently but seldom with much urgency or real expressive character. One wants very much to respond positively and take *Harriet, the Woman Called Moses* to heart, but the strongest emotion this well-meant, rather homely opera inspires is respect.

Conducted by Peter Mark (Musgrave's husband) and directed by Gordon Davidson, the Virginia Opera's production skillfully and sensitively emphasized the work's high-minded spirit without embalming the action. Jeffrey Beecroft's set was especially effective: The stage outlined the hold of a slave ship, but that basic design also proved to be a flexible and ingenious device to suggest the opera's shifting North-South locales. Cynthia Haymon as Harriet and Ben Holt as her doomed friend, Josiah, headed an involved cast that was fiercely determined to bring the opera to life—particularly the remarkable Miss Haymon, who managed to perform the demanding title role on crutches and with one leg in a cast. It was also heartening to see the Norfolk community flock so eagerly to a contemporary opera—there was not an empty seat at any of the five performances. ▬

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Dance/Tobi Tobias

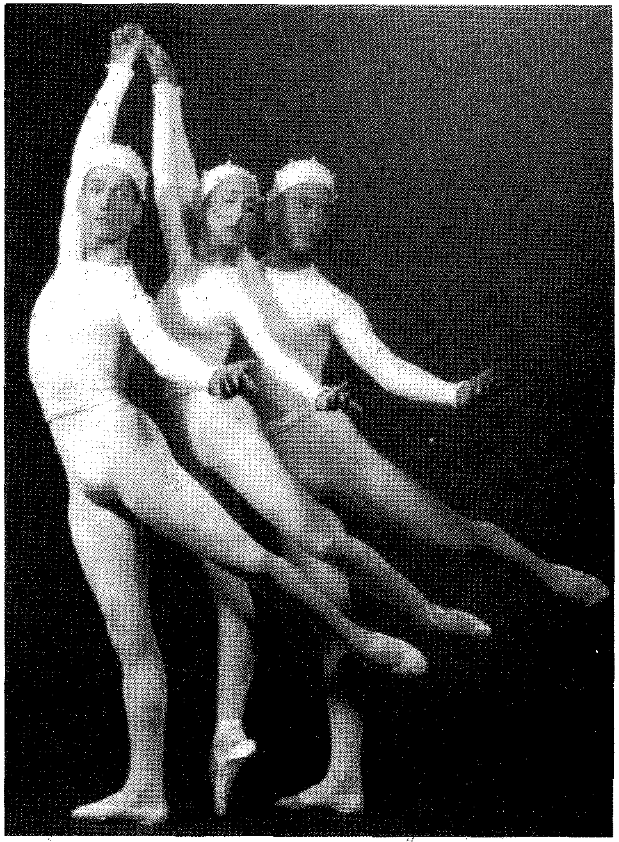
PRETTY IS AS PRETTY DOES

"...Haydée stole the show as guest artist with the Hamburg Ballet. The Joffrey demonstrated Ashton's marvelous, poetic variety..."

A BALLERINA NEEDN'T BE ANOTHER HELEN of Troy, but comeliness certainly counts for something. It feeds those fantasies nurtured by fairy tales, where good is regularly manifested as beauty. The Stuttgart Ballet's Marcia Haydée, who appeared recently at the Brooklyn Academy of Music as a guest artist with the **Hamburg Ballet**, is not fairy-tale beautiful. Nor is she a particularly distinguished technician. But what an actress she is! Despite one's reservations about her shortcomings, one wants to compare her with Fonteyn, or with Nora Kaye, our great dramatic dancer of the forties and fifties.

During the Hamburg's engagement, Haydée appeared opposite the company's artistic director, John Neumeier, in a duet called *The Chairs,* choreographed by Maurice Béjart to a segment of Wagner's *Tristan and Isolde* and based on the Ionesco play. As far as one could tell through Béjart's familiar portentous obscurity, the dance deals with a couple's reluctant coming face to face with morality and, worse perhaps, the ravages of age. Neumeier plays—very well—a fellow beaten down by life and, no doubt, by the woman's continual rejection of his pathetic adoration. Dressed in seedy evening clothes, the shirt missing, the trousers belted with a cord, he kisses the woman's feet, humbles himself with servile postures, attempts to lead her tenderly into the encroaching darkness.

Haydée's character is more complex, and the ballerina brings to it both nuance and ferocity of feeling. She plays a woman who, one senses, has earned her glamour through desperate effort and who refuses to relinquish a world of illusions—perhaps because it is beautiful, perhaps simply because she is its star. She is affected and cruel, a hysteric probably, and yet utterly poignant as she sits motionless, staring into a void that may be either eternity or her dressing-room mirror. Haydée's enormous dark eyes, her one great beauty, are wonderful in this long, still moment—filled with light and passion. Later, as she strikes a final arabesque before succumbing to a hopeless future, her body speaks worlds with the simplest pose in the vocabulary. Emotional intensity and an air of extreme, even dangerous vulnerability are what make Haydée a ballerina. The type is, sadly, increasingly rare.



Sublime image: *Joffrey dancers in Ashton's* Monotones II.

The balance of the repertory for the Brooklyn engagement was by Neumeier, who is, apparently, the toast of West Germany and aesthetically similar districts—Paris, Copenhagen, et al. It's not that I can't understand what our European friends see in him, it's that I can't bear what they see. Neumeier believes it is his mission to choreograph all of Mahler's symphonies (a goal already, Lord preserve us, on its way to fulfillment). His dance is a perfect match for that music: long-winded, sententious, stuffed with enough grandiose yearnings to give neo-Romanticism a bad name. His *Mahler's Third Symphony,* which opened the engagement, is a fateful compendium of weaknesses of craft—a signature piece indeed. The choreography is so preoccupied with shape-making that the dancers seem stuck in place, their energy dammed; constant exits and entrances substitute feebly for the development of movement themes; acrobatic or otherwise absurd moves are attached to purely classical ones, resulting in a baffling uncertainty of tone. The *Bach Suite No. 3* is not much different except for the fact that, given the danceable character of the music, it is easier to see how unmusical a choreographer Neumeier is.

With *Tristan*—which will be accorded a page of its own in the annals of tedious and ill-conceived undertakings—Neumeier invades the world of modern dance. The long-suffering female ensemble pretends to be the sea for the better part of an hour, as if eking an existentialist epic out of Doris Humphrey's modest and beautiful *Water Study.* The principal characters are drawn along the lines of Martha Graham's anguished protagonists, but inexplicably bled of passion and deprived of any effective expressionistic movement. Most of the goings-on are merely deadly dull, but a few are truly ludicrous. For Brangaene's replacing Isolde in the nuptial bed, we get King Mark bestriding the ladies in turn while the odd girl out seizes the other's leg and yanks it vigorously up and down as if it were the handle of the town pump. They say we Americans don't appreciate the European sensibility. So be it.

IN DAVID VAUGHAN'S EXCELLENT CHRONICLE of Frederick Ashton's work, the choreographer is quoted as saying, "I like dances to be poetic." Once upon a time everyone did, but times, alas, have changed, so one must be all the more grateful that the **Joffrey Ballet,** presently at the New York State Theater, has acquired sufficient repertory to present a full program of Ashton ballets.

This season's Ashton evening demonstrated the marvelous variety of the choreographer's poetic effects. In *Les*

Photograph by Herbert Migdoll.

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Patineurs, besides the charm of the conceit—classical dancing made to suggest ice skating—there is the remarkable bravura material for the cheeky boy who can do everything. Usually, when we see such feats, we are thrilled simply by the body's prowess; the experience is like that of watching circus aerialists. Here, Ashton has us fascinated by the intrinsic configuration of the steps. By contrast, in *Illuminations,* we're enchanted by imagery—the exquisitely aloof figure of Sacred Love being promenaded by four courtiers, the tormented, visionary poet staunching the blood that flows from a gunshot wound in his arm as the body of Profane Love lies coiled at his feet.

Monotones II, a trio to Satie's *Trois Gymnopédies,* sustains a single, sublime image from beginning to end; its quiet, curving, twining moves, wickedly inventive in themselves, seem to be the natural expression of celestial creatures. *A Wedding Bouquet,* too, creates a world of its own, one of witty frivolity with mocking touches of pathos. Its absurdist Gertrude Stein text—delivered here by the versatile Mr. Vaughan—is made as buoyant by Ashton's creation as a soufflé is with egg white.

There is no way to pretend that the Joffrey dancers do as well in all of this material as yesterday's Royal Ballet artists, whose style was forged by Ashton and who had the benefit of his coaching. But the Joffrey performers are reasonably good, improving with experience, and occasionally perfect. I'm thinking of Patricia Miller as Sacred Love and as the center of the *Monotones* trio, and, in *Wedding Bouquet,* Carole Valleskey as the maid and Charlene Gehm as a deliciously inebriated guest.

Among the novelties of the season was *Hexameron,* by Philip Jerry, a dancer with the company. Only the fact that Jerry is a neophyte choreographer could explain the choice of the unevocative music—an extravaganza organized by Franz Lizst to which six virtuoso pianists of the mid-nineteenth century each contributed a variation on a martial passage from Bellini's *I Puritani.* The ballet itself is an entirely professional piece of construction—without a scrap of poetry in it. Jerry understands the basic principles upon which one organizes a dance, but he doesn't seem to know why he wants to make one. He's also unable to decide if his model should be Balanchine or Gerald Arpino, so the work shifts between formal patterns (without any real grandness or life) and feverish bouts of showing off. Denise Jackson, to whom the ballerina role fell, performed with exaggerated aplomb, partnered by James Canfield, who lacked her confidence. Only the wonderful Jodie Gates—plump, intense, with an extraordinary sense of rhythm—made the hollow phrases look like dancing. ■

Television/John Leonard

THE WORD MADE VAPID

"...A man-god is more important than British India. Yet *The Jewel in the Crown* is art, and *A.D.* is mock Hollywood..."

ABOUT FOUR HOURS INTO **A.D.**, JACK Warden falls on his sword. This is none too soon. Jack Warden in a toga does not inspire confidence. And James Mason isn't listening to him anyway. The late Mason is supposed to be the late Tiberius, an equivocal Roman emperor. Warden is supposed to be his imperial aide-de-camp, Nerva, a noble worrywart. Warden looks and sounds like Archie Bunker. Mason looks and sounds as if he were wondering why, after so many years as an actor of honor and intelligence, he had agreed to embarrass himself in a mini-series as pious and vapid as *A.D.*

Mother love: *Agrippina (Ava Gardner) encourages Nero (Anthony Andrews).*

I do not complain idly. I wanted to like all twelve hours of *A.D.*, which you will see on NBC Sunday, March 31, through Thursday, April 4, which is a long time to lay an Easter egg. As Rome declines and Christianity gets its act together, there are many slingshots, tridents, temples, aqueducts, slaves, and miracles, a ram's horn, some thunder and lightning, the stray leopard and the occasional fish and the usual sun-crazed maniacs in the usual technicolor Middle Eastern desert—imagine, for instance, John Houseman as the troubled Rabbi Gamaliel—as if to counterpoint the usual empurpled temper tantrums at the usual bloody circus in the usual efficient sewer of the usual effete Empire, while we suck our thumbs.

And why not? A cross burns in my imagination. I *wanted* Rome to decline. Besides, the producer of *A.D.*, Vincenzo Labella, is responsible for such previous mini-series as *Marco Polo* and *Jesus of Nazareth*, both of which tried to be dignified instead of vulgar. And the writer of *A.D.*, with Labella's help, is Anthony Burgess, a novelist for whom the word "redoubtable"—he has made fun of Shakespeare and James Joyce—was invented. And the composer and conductor of *A.D.*, Lalo Schifrin, had written the theme music for *Mission: Impossible*. And Colleen Dewhurst, Richard Roundtree, Susan Sarandon, Anthony Zerbe, Ava Gardner, David Hedison, Jennifer O'Neill, and Ben Vereen cameo-role, not to mention Jack Warden and James Mason, two of my favorite people, and what's not to like?

Everything. Which brings us back to Tiberius and Nerva. Nerva wants Tiberius to scuttle back to Rome. Tiberius, who doesn't understand the symbolic significance of the fish, wants to stay in Capri. Nerva, according to Vincenzo Labella, eats his sword; Tiberius, according to Anthony Burgess, sets out on the Appian Way, but is snuffed out, with a pillow, by Caligula (John McEnery). Going my Appian Way? Is this any way to start a new religion? In fact, according to most scholars, while Tiberius did die in bed, he didn't need the help of either a pillow or Caligula. He was alone, and 78 years old, a long run for a Roman emperor, although not as long as *A.D.*

But Caligula *must* snuff Tiberius, according to *A.D.*, in order for Caligula, after some gay-bar shenanigans with a power-hungry Israelite (Damien Thomas), to get stabbed between rounds of a gladiatorial game, so that Claudius (Richard Kiley) will be important enough to be poisoned by Agrippina (Ava Gardner) to make sure that son Nero (Anthony Andrews) is around as emperor to watch Rome burn—although, according to Labella-Burgess, Nero doesn't fiddle; he is too busy thinking about urban renewal.

It is not my business to read all the books that Labella-Burgess chose to ignore. It *is* my business to point out that Richard Kiley might have made a great Claudius if they hadn't decided that Claudius couldn't be as interesting as Robert Graves and the BBC thought he was, because then they wouldn't have what they wanted: bad masters and good slaves and a cruci-fiction.

Meanwhile, a lot of people you've never heard of are having sex, converting to the basic Nazarene, losing their children, and being stoned or axed or nailed. Sarah (Amanda Pays) is beautiful, Jewish, and a slave in various imperial households until her freedom is bought by Valerius (Neil Dickson), who is so noble and Roman that his noble Roman jaw drops every time whichever emperor is in any way nasty. Sarah's brother, Caleb (Cecil Humphreys), is one of your basic anti-Christian Jewish zealots, who becomes a gladiator in order to meet and mate Corinna (Diane Venora), a Roman aristocrat and premature feminist who prefers playing with her sword in the arena to listening to her father in the senate.

All of these people eat symbolic fish. In twelve hours, they have converted: I

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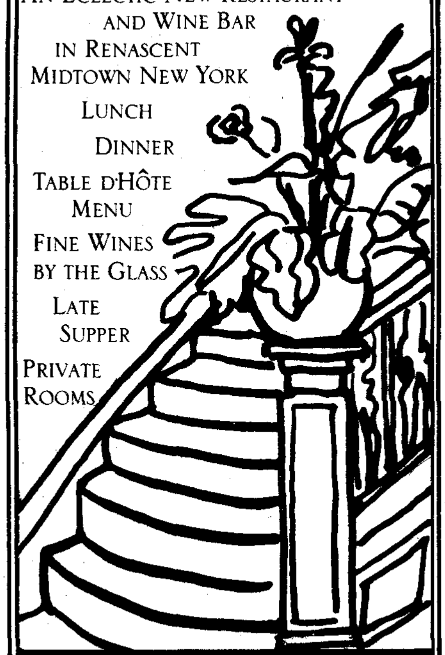

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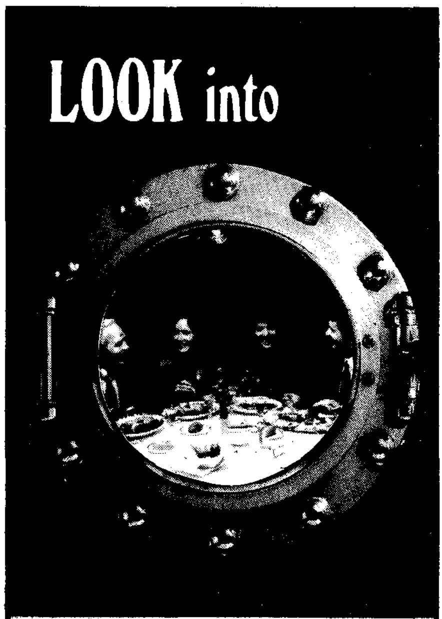

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would die for Amanda Pays, although she seems to have been tranquilized for most of *A.D.*, and my offer of self-sacrifice is therefore unseemly. Cecil Humphreys is a sort of Jewish Clint Eastwood. Neil Dickson is your basic hunk, until he is asked by Labella-Burgess to open his locked jaw and say things like "I am a spy, mother!" and "Power divorced from reason, I call that madness!" and "I am not a Roman soldier anymore!"—Juno be praised, which is actually what Diane Venora is asked to say, and nobody believes her any more than I believe *A.D.*

You will want to know about Peter (Denis Quilley) and Paul (Philip Sayer). Peter wears you down to a smooth approval, like the Rock he is supposed to be, even as you tire of his proletarian-robust good-guy-ism. Paul is more complicated; maybe Burgess knew he had to be. As Saul, Philip Sayer engages us; doctrine has twisted his mind-body dualism into a Mobius strip. As Paul, bolted by lightning on the road to Damascus, he stinks, if not of sanctimony, at least of complacent rot. Burgess, on contemplating Saul/Paul, must have qualmed: The sinister appealed to the novelist and dismayed the mini-series.

Burgess has more to regret. He has bought the latest, revised version of the Bible instead of King James's. He has settled for a mock-heroic prose that falls somewhat short of High Episcopalian T. S. Eliot while not quite descending to Elmer Gantry; it attentuates the ineffable. His music man, Lalo Schifrin, abets this conspiracy with mock-Pachelbel and Masterpiece Theatre Muzak. His director, Stuart Cooper, might as well have given up entirely on the project.

John McEnery (Caligula) and Anthony Andrews (Nero) are out of control, especially Andrews on Thursday. They misbehave themselves on such a hyperthyroid scale as to frighten the pagan gods and threaten any number of theories of thaumaturgy; they don't act so much as they pimp and salivate and die, symbolically, twitching like rock stars zapped by their own electric guitars in their hot tubs. Nor does Cooper seem to have the slightest idea how to make clumps of people move around on a movie set; his mob scenes metastasize like malignant cells, refusing to cohere even in the service of chaos. Four thousand costumes don't help; they just dervish.

A man-god is more important than the British imperial presence in India. And yet *The Jewel in the Crown* manages to become art; and *A.D.* is mock-Hollywood. All the famous actors in the world being nonchalant can't save all those hours of our prime time, even with the help of a lazy novelist, unless television understands that the story is more important than the fact that television will spend millions of dollars doing its best to distract us from that story. ■

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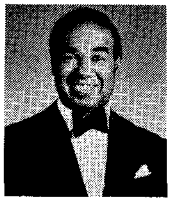

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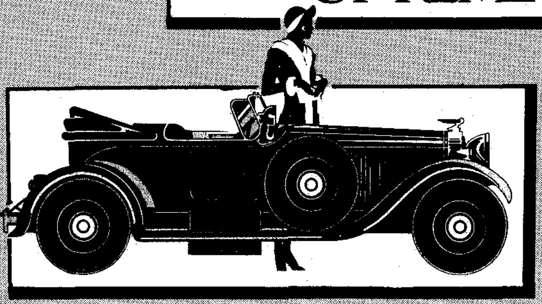

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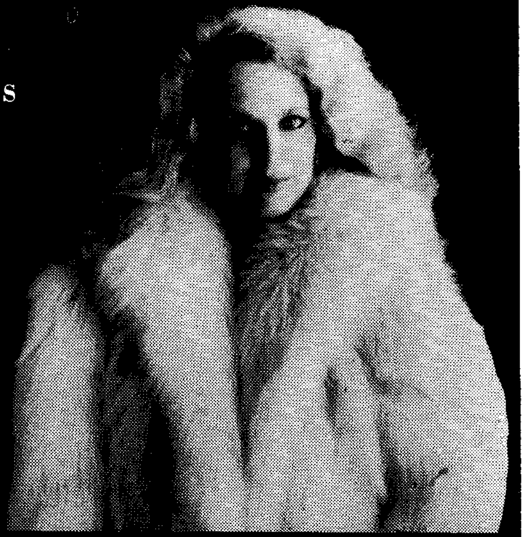

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A Complete Entertainment Guide for the Week Beginning Mar. 27.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—*Mississippi Blues; Hush Hoggies Hush.* #2—Thru Mar. 26: *Up to a Certain Point.* Mar. 27–30: *Aguirre, the Wrath of God.* Mar. 31–Apr. 2: *Stroszek.*

3. **VANDAM**—Vandam St. nr. Ave. Americas. 675-0498. *The Times of Harvey Milk.*

5. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. *Hotel New York; Nadja à Paris.* **AGEE ROOM**—*Repo Man.*

6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—*Variety.* #2—*Blood Simple.*

7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. *Stop Making Sense.*

9. **ART**—8th St. E. of University Pl. 473-7014. Thru Mar. 28: *Beyond the Walls.* Opening Mar. 29: *Police Academy 2: Their First Assignment.*

10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Mar. 25: *Liebelei; Le Plaisir.* Mar. 26: *Last Tango in Paris; The Men.* Mar. 27: *City for Conquest; Taxi.* Mar. 28: *Nightmare Alley; Hangover Square.* Mar. 29–30: *Murder Most Foul; Murder, She Said.* Mar. 31: *The Man Who Shot Liberty Valance; High Noon.*

11. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Mar. 28: *1984; Night of the Comet.*

13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Mar. 26: *The Story of O; Emmanuelle 2.* Mar. 27–28: *Starstruck; Smithereens.* Mar. 29–30: *Female Trouble; Pink Flamingos.* Mar. 31–Apr. 2: *The Elephant Man; Eraserhead.*

14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*The Killing Fields.* #2—*Porky's Revenge.*

16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*The Makioka Sisters.* #2—*A Sunday in the Country.* #3—*Stranger Than Paradise.* #4—*Lust in the Dust.*

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—*Berry Gordy's the Last Dragon.* #2—Thru Mar. 28: *Birdy.* Beg. Mar. 29: *The Care Bears Movie.* #3—Thru Mar. 28: *Amadeus.* Beg. Mar. 29: *A Passage to India.*

21. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. *The Breakfast Club.*

22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *Sylvester.*

23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *The Purple Rose of Cairo.*

24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. Thru Mar. 28: *Beverly Hills Cop.* Opening Mar. 29: *The Slugger's Wife.*

25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—Thru Mar. 28: *The Sure Thing.* Opening Mar. 29: *Desperately Seeking Susan.* #2—*Mask.* #3—*Baby . . . Secret of the Lost Legend.*

42nd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*The Killing Fields.* #2—Thru Mar. 28: *The Mack.* Opening Mar. 29: *The Slugger's Wife.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *Witness.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—Thru Mar. 28: *Into the Night.* Opening Mar. 29: *Police Academy 2: Their First Assignment.* #2—*Porky's Revenge.* #3—*The Sure Thing.* #4—*Vision Quest.* #5—*The Terminator.* #6—*The Falcon and the Snowman.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*Mask.* #2—*Friday the 13th Part V—A New Beginning.*

35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. Thru Mar. 28: *Beverly Hills Cop.* Beg. Mar. 29: *The Care Bears Movie.*

36. **MOVIELAND**—B'way nr. 47th St. 757-8320. *The Purple Rose of Cairo.*

37. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—Thru Mar. 27: *Night Patrol.* Mar. 28: *Star Wars; The Empire Strikes Back; Return of the Jedi.* Beg. Mar. 29: *Return of the Jedi.* #2—*Berry Gordy's the Last Dragon.*

38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. Thru Mar. 28: *Blood Simple.* Beg. Mar. 29: *Beverly Hills Cop.* **EMBASSY 3**—*A Soldier's Story.* **EMBASSY 4**—Thru Mar. 28: *Starman.* Beg. Mar. 29: *Blood Simple.*

39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Mar. 25: *A Night at the Opera; A Day at the Races.* Mar. 26–27: *Where's Poppa?; Teachers.* Mar. 28–30: *Harold and Maude; King of Hearts.* Mar. 31–Apr. 1: *Cat People* (1982); *Nosferatu the Vampyre.* #2—Mar. 25–26: *if . . .; O Lucky Man!* Mar. 27–28: *Flashdance; Footloose.* Mar. 29–30: *Magnum Force; Dirty Harry; The Enforcer.* Mar. 31: *Gone With the Wind.*

41. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Baby . . . Secret of the Lost Legend.* #2—*Amadeus.*

42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *Pinocchio.*

44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *Sylvester.*

45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. Thru Mar. 28: *A Passage to India.* Opening Mar. 29: *King David.*

46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Amadeus.*

47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. "French Film Festival." Thru Mar. 27: "A Tribute to Claude Lelouch." Mar. 25–26: *Money, Money, Money.* Mar. 27: *And Now My Love.* Mar. 28–Apr. 10: "A Tradition of French Comedy."

48. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Camila.*

50. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. Thru Mar. 28: *Places in the Heart.* Beg. Mar. 29: *A Passage to India.*

51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. *Heartbreakers.*

54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *Porky's Revenge.*

55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. Thru Mar. 28: *The Hit.* Beg. Mar. 29: *Return of the Jedi.*

56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *A Private Function.*

57. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. *Beverly Hills Cop.*

58. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—Opening Mar. 29: *Police Academy 2: Their First Assignment.* #2—*The Killing Fields.*

60. **BARONET**—Third Ave. nr. 59th St. 355-1663. Thru Mar. 28: *A Soldier's Story.* Opening Mar. 29: *The Slugger's Wife.* **CORONET**—Thru Mar. 28: *The Falcon and the Snowman.* Opening Mar. 29: *King David.*

61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *The Wild Duck* (1984).

62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. *The Return of the Soldier.* **CINEMA II**—753-0774. *Lost in America.*

61st Street and Above
East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—Thru Mar. 28: *Sylvester.* Opening Mar. 29: *Desperately Seeking Susan.* #2—832-2720. *Berry Gordy's the Last Dragon.*

71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *The Purple Rose of Cairo.*

72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Into the Night.* #2—*Mask.*

73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Witness.*

78. **UA EAST**—First Ave. at 85th St. 249-5100. *Porky's Revenge.*

80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*Friday the 13th Part V—A New Beginning.* #2—*Baby . . . Secret of the Lost Legend.*

82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. Thru Mar. 28: *The Breakfast Club.*

83. **RKO 86TH STREET TWIN—**Nr. Lexington Ave. 289-8900. #1—Thru Mar. 28: *The Killing Fields.* Opening Mar. 29: *Police Academy 2: Their First Assignment.* #2—*Berry Gordy's the Last Dragon.*

61st Street and Above
West Side

85. **LOEWS PARAMOUNT—**B'way at 61st St. 247-5070. Thru Mar. 28: *The Breakfast Club.* Opening Mar. 29: *Desperately Seeking Susan.*

86. **LINCOLN PLAZA CINEMAS—**B'way nr. 63rd St. 757-2280. #1—*Stop Making Sense.* #2—*Amadeus.* #3—*The 400 Blows.*

88. **CINEMA STUDIO—**B'way at 66th St. 877-4040. #1 & #2—*The Purple Rose of Cairo.*

89. **REGENCY—**B'way nr. 67th St. 724-3700. Thru Apr. 6: "Alfred Hitchcock." Thru Mar. 25: *The Secret Agent; Sabotage; Murder.* Mar. 26–27: *Torn Curtain; Topaz.* Mar. 28–30: *The Wrong Man; Suspicion.* Mar. 31–Apr. 6: *The Birds; Psycho.*

90. **EMBASSY 72ND STREET TWIN—**On B'way. 724-6745. #1—*The Brother From Another Planet.* #2—*My New Partner.*

92. **LOEWS 83RD STREET QUAD—**On B'way. 877-3190. #1—Thru Mar. 28: *The Killing Fields.* Opening Mar. 29: *Police Academy 2: Their First Assignment.* #2—*The Sure Thing.* #3—*Friday the 13th Part V—A New Beginning.* #4—*Berry Gordy's the Last Dragon.*

93. **LOEWS 84TH STREET SIX—**On B'way. 877-3600. #1—*Lost in America* #2—*Mask.* #3—Thru Mar. 28: *Into the Night.* Opening Mar. 29: *Desperately Seeking Susan.* #4—*Porky's Revenge.* #5—*Witness.* #6—*Baby . . . Secret of the Lost Legend.*

94. **NEW YORKER—**B'way nr. 88th St. 580-7900. #1—Thru Mar. 28: *Lust in the Dust; Eating Raoul.* Beg. Mar. 29: *A Passage to India.* #2—Thru Mar. 28: *Birdy.* Opening Mar. 29: *The Slugger's Wife.*

95. **THALIA—**95th St. W. of B'way. 222-3370. Mar. 25: *Tightrope; Play Misty for Me.* Mar. 26: *The More the Merrier; The Talk of the Town.* Mar. 27: *The Third Man; Brighton Rock.* Mar. 28: *Chicken Ranch; Exhibition.* Mar. 29–30: *Imperative; Cul-de-Sac.* Mar. 31: *Sunset Boulevard; Stalag 17.*

96. **METRO CINEMA—**B'way nr. 99th St. 222-1200. Mar. 25: *Hamlet.* Mar. 26: *The King of Comedy; Mean Streets.* Mar. 27: *Late Spring; The Flavor of Green Tea Over Rice.* Mar. 28: *Napoleon.* Mar. 29: *Full Moon in Paris; Chloe in the Afternoon.* Mar. 30: *The Terminator; Mad Max.* Mar. 31: *Gandhi.*

97. **OLYMPIA QUAD—**B'way nr. 107th St. 865-8128. #1—*Friday the 13th Part V—A New Beginning.* #2—*Baby . . . Secret of the Lost Legend.* #3—*Berry Gordy's the Last Dragon.* #4—*Beverly Hills Cop.* #5—Beg. Mar. 29: *The Care Bears Movie.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. Naturemax: 496-0900. Naturemax Theater: *To Fly,* and *Living Planet:* Daily, 10:30 a.m.–3:30 p.m., Wed., –4:30, Sat.–Sun., –4:40: adm. $3; senior citizens and children $1.50 (each film); double features: Fri. at 4:30, Fri.–Sat. at 6 & 7:30: adm. $4.50; senior citizens and children $3.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. "Video in the Gallery": Mar. 22–23 at 6:30: "Revising Romance: New Feminist Video." "Science Fiction or Fact?": Mar. 29 at 7:30: *The Time Machine* (1960) by George Pal; Mar. 30 at 7:30: *Dead of Night* (1946) by Cavalcanti, et al.

BROTHERHOOD SYNAGOGUE—28 Gramercy Park South (20th St. W. of Third Ave.). 674-5750. Contribution $5. "Yiddish Film Classics." Mar. 30 at 8: *Mamele* by Joseph Green, with Molly Picon.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Mar. 27 at 7:30: *Stagecoach* (1939) by John Ford.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Mar. 27 at 1, 3:15, 6 & 8:30: *Liberty Belle* (1982) by Pascal Kané.

HEBREW UNION COLLEGE-JEWISH INSTITUTE OF RELIGION—Brookdale Center, One W. 4th St. 674-5300. Adm. $2; students free. "Israel Through Its Own Eyes." Mar. 28 at 8: *The Vulture* (1981) by Yaky Yosha.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, senior citizens, and students $3. Mar. 29 at 7:30: *Tora Goes Religious* (1983) by Yoji Yamada.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Free with museum adm. "Virtuoso Performances—The Jerusalem Music Centre": Mar. 25 at 1 & 2:30, Mar. 29 at 12:30 & 1:30: *The Four Seasons;* Mar. 26 at 7: *Music in Jerusalem.* "Television Moments 1948–84": gallery exhibition with continuous screenings, thru May 30.

THE KITCHEN—59 Wooster St. 925-3615. Thru Mar. 30 in the Video Viewing Room: Tue.–Sat. at 1: "Native American Video"; at 2: *Video From Russia* and *Redondo Beach* by Dimitri Devyatikin; 3:15: *Unnecessary Fuss;* 3:45: *Get It* by Leonie Bobeving; 4:15: "Single Minded"; 5:15: *Shifts* (1984), *Landslide* (1984), and *Tracking* (1984) by Richard Bloes. Thru Mar. 30, Tue.–Sat., 1–6: *Niagara Falls: Summer, Fall, and Winter,* a video installation by Shigeko Kubota.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Mar. 28 at 8: *Made in New York* by Les Levine. "New Super 8 mm Films": Mar. 30 at 8: Steve Gallagher; Mar. 31 at 8: Peggy Ahwesh.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Mar. 31: "Video: Recent Nonfiction." Films: Titus Theater 1: "Traditions," Part Two of "British Film." Mar. 25 at 2:30: *The Four Feathers* (1939) by Zoltan Korda; at 6: *The Dawn* (1936) by Thomas G. Cooper. Mar. 26 at 2:30: *East Meets West* (1936) by Herbert Mason; at 6: *Pimpernel Smith* (1941) by and with Leslie Howard. Mar. 28 at 2:30 & 6: "A History of Camera Movement": *Der Letzte Mann* (Germany, 1924) and *Faust* (Germany, 1926, reel one) by F. W. Murnau. Mar. 29–Apr. 14: New Directors/New Films: See separate listing. Titus Theater 2: Mar. 25 at 6:30: "Cineprobe": *It Don't Pay to Be an Honest Citizen* (1984) by Jacob Burckhardt; filmmaker present. Mar. 26 at 6:30: *Afgrunden* (Denmark, 1910), and *Anna Christie* (1923) by John Griffith Wray. Mar. 28 at 6:30: "What's Happening?": *One on Every Corner: Manhattan's Greek Owned Coffee Shops* (1984) by Doreen Moses and Andrea Hall. Mar. 29–Apr. 14: New Directors/New Films: See separate listing.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens $2–$2.50; under 16, $2. Mar. 25 at 8: *A Nos Amours* (France, 1983) by Maurice Pialat. Mar. 26 at 8: *Mississippi Triangle* (1983) by Christine Choy; filmmaker present. Mar. 27–28 at 8, Mar. 29–30 at 7:30 & 10, Mar. 31 at 3, 5 & 7:30: *A Love in Germany* (West Germany/France, 1983) by Andrzej Wajda, with Hanna Schygulla; Mar. 29 at 8 (in the Screening Room): *The Two Worlds of Angelita* (1982) by Jane Morrison; filmmaker present.

NEW DIRECTORS/NEW FILMS—Roy and Niuta Titus Theaters, Museum of Modern Art, 11 W. 53rd St. Mar. 29–Apr. 14, presented by MoMA and the Film Society of Lincoln Center; for more information, call 877-1800 ext. 489, or 708-9490. Adm. $4; MoMA and Film Society members $3.50. Mar. 29 at 6: *A Test of Love* (Australia, 1984) by Gil Brealey; 8:30: *Crossover Dreams* (1985) by Leon Ichaso. Mar. 30 at 1: *Crossover Dreams;* 3:30: *A Test of Love;* at 6: *Funny Dirty Little War* (Argentina, 1983) by Hector Olivera; 8:30: *What Have I Done to Deserve This?* (Spain, 1984) by Pedro Almodovar. Mar. 31 at 1: *Overlord* (Great Britain, 1975) by Stuart Cooper; 3:30: *Funny Dirty Little War;* at 6: *What Have I Done?;* 8:30: *Canale Grande* (West Germany, 1983) by Friederike Pezold.

NEW YORK CITY LABOR FILM CLUB—Local 1-S RWDSU, 140 W. 31st St., 2nd floor. 815-1699. Adm. $4. Mar. 29 at 8: *Business of America* (1984).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Mar. 25 at 5:30: "Forbidden Films": *The Connection* (1962) by Shirley Clarke. Mar. 26 at 12 noon: *Uncle Vanya* (USSR, 1972) by Andrei Mikhalkov-Konchalovsky; 2:30: "Collector's Choice": *Organism* by Hilary Harris, and *Paradox on 72nd Street.* Mar. 28 at 12 noon: "Anthropology and Cinema": *Capital of the Earth: The Maroons of Moore Town* (1980) by Jefferson Miller, and *Haitian Song* (1982) by Karen Kramer.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4. Thru Mar. 28: *Allonsanfan* (Italy, 1974) by Paolo and Vittorio Taviani, with Marcello Mastroianni. Mar. 29–Apr. 11: *French Cancan* (France, 1955, uncut) by Jean Renoir, with Jean Gabin. Free: Fri.–Sun. at 2: *What Sex Am I?* (1985) by Lee Grant.

TRUCK AND WAREHOUSE THEATER—79 E. 4th St. 254-5060. Adm. $3. Mar. 28 at 8: *We Are the Guinea Pigs* (1980) by Joan Harvey.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. "1985 Biennial Exhibition." Video: Thru June 2: Tue., 1:30–6:30: *Perfect Lives* (1983) by Robert Ashley, Parts I–IV; Wed.–Sat., 11:15 a.m.–3:45 p.m., Sun., 12:15–4:45: Works by various artists (for programs, call museum). Film: Mar. 26 at 2 & 6: *The Communists Are Comfortable and 3 Other Stories* (1984) by Ken Kobland; at 4: *The Ballad of Sexual Dependency* (1982–85) by Nan Goldin. Beg. Mar. 27: Wed.–Sat. at 12 noon, Sun. at 1: *New York Portrait, Part II* (1983) by Peter B. Hutton, and *Rushlight* (1984) by Holly Fisher; Wed.–Sat. at 2, Sun. at 3: *The Ballad of Sexual Dependency;* Wed.–Sat. at 4 & 4:20, Sun. at 5 & 5:20: *OUT OF THE PICTURE (Return of the Invisible Man)* (1983–84) by Perry Hoberman.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. Adm. $6. "A Lens on Israel: Society Through Its Cinema." Mar. 28 at 7:30: *Sallah* (1965) by Ephraim Kishon; discussion follows. **Emanu-El Midtown branch,** 344 E. 14th St. 674-7200. Adm. $4. "Creative Responses to Remembering the Holocaust." Mar. 28 at 7: *A Generation Apart* by Jack Fisher; discussion follows.

Bronx

100. **ALLERTON—**Allerton Ave. nr. Cruger. 547-2444. #1—*Baby.* #2—*Berry Gordy's the Last Dragon.* #3—*Porky's Revenge.*

103. **CIRCLE—**Westchester Ave. at E. 177th St. 863-2100. #1—*Night Patrol.* #2—*Berry Gordy's the Last Dragon.*

104. **CITY—**2081 Bartow Ave. in Co-op City. 379-4998. #1—*Friday the 13th Part V.* #2—*Mask.*

105. **DALE—**W. 231st St. at B'way. 884-5300. #1—*Witness.* #2—*Mask.*

109. **INTERBORO—**E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Baby.* #2—*Friday the 13th Part V.* #3—Thru Mar. 28: *The Sure Thing.* Beg. Mar. 29: *Police Academy 2.* #4—Thru Mar. 28: *Night Patrol.* Beg. Mar. 29: *The Slugger's Wife.*

111. **LOEWS AMERICAN—**East Ave. at Metropolitan. 828-3322. #1—*Baby.* #2—*Friday the 13th Part V.*

114. **PALACE—**Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Porky's Revenge.* #2—*Mask.* #3—*Beverly Hills Cop.* #4—*Into the Night.*

118. **WHITESTONE—**Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*The Killing Fields.* #2—*Hellhole.* #3—*Mask.* #4—*Night Patrol.* #5—*Baby.* #6—*Beverly Hills Cop.* #7—*The Breakfast Club.* #8—*Witness.* #9—*Friday the 13th Part V.* #10—*Into the Night.* #11—*Berry Gordy's the Last Dragon.*

Brooklyn

(Area Code 718)

201. **BAY RIDGE-FORTWAY—**Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Mask.* #2—*Friday the 13th Part V.* #3—Thru Mar. 28: *Hellhole;* *Night Patrol.* Beg. Mar. 29: *Police Academy 2; The Care Bears Movie.* #4—Thru Mar. 28: *Witness.* Beg. Mar. 29: *King David.* #5—*Beverly Hills Cop.*

202. **BAY RIDGE-LOEWS ALPINE—**Fifth Ave. at 69th St. 748-4200. #1—*Berry Gordy's the Last Dragon.* #2—*Baby.*

203. **BENSONHURST-BENSON—**86th St. at 20th Ave. 372-1617. #1—*Berry Gordy's the Last Dragon.* #2—Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29: *Desperately Seeking Susan; The Care Bears Movie.*

205. **BENSONHURST-LOEWS ORIENTAL—**86th St. at 18th Ave. 236-5001. #1—*Friday the 13th Part V.* #2—*Mask.* #3—*Witness.*

206. **BENSONHURST-MARBORO—**Bay Pkwy. at 69th St. 232-4000. #1—*Porky's Revenge.* #2—*Baby.* #3—Thru Mar. 28: *Hellhole.* Beg. Mar. 29: *Police Academy 2.* #4—Thru Mar. 28: *Night Patrol.* Beg. Mar. 29: *The Slugger's Wife.*

210. **BRIGHTON BEACH-OCEANA—**Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Mask.* #2—*Baby.* #3—*Friday the 13th Part V.* #4—*Berry Gordy's the Last Dragon.* #5—Thru Mar. 28: *Witness.* Beg. Mar. 29: *Desperately Seeking Susan.* #6—Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29: *Police Academy 2; The Care Bears Movie.*

211. **BROOKLYN HEIGHTS-CINEMA—**Henry St. at Orange. 596-7070. #1—Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29: *Witness.* #2—*Mask.*

212. **CANARSIE-TRIPLEX**—Ave. L at E. 93rd St. 251-0700. #1—*Baby.* #2—Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29: *Return of the Jedi; The Care Bears Movie.* #3—*Berry Gordy's the Last Dragon.*

213. **COBBLE HILL-TWIN**—Court St. at Butler. 596-9113. #1—Thru Mar. 28: *A Sunday in the Country.* Beg. Mar. 29: *The Care Bears Movie.* #2—Thru Mar. 28: *A Passage to India.*

223. **FLATLANDS-LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—*Friday the 13th Part V.* #2—*Mask.*

225. **FLATLANDS-RKO KINGS PLAZA**—Flatbush Ave. at Ave. U. 253-1110. #1—Beg. Mar. 29: *Police Academy 2.* #2—*Berry Gordy's the Last Dragon.* #3—*Witness.* #4—*Porky's Revenge.*

231. **MIDWOOD-AVENUE U**—At E. 16th St. 336-1234. #1—Thru Mar. 28: *A Passage to India.* Beg. Mar. 29: *Beverly Hills Cop.* #2—Thru Mar. 28: *Ghoulies.* Beg. Mar. 29: *Amadeus.*

234. **MIDWOOD-RKO KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Baby.* #2—*The Sure Thing.* #3—Thru Mar. 28: *A Passage to India.* Beg. Mar. 29: *The Slugger's Wife.* #4—*The Purple Rose of Cairo.* #5—Thru Mar. 28: *Night Patrol.* Beg. Mar. 29: *Return of the Jedi.*

235. **MIDWOOD-RKO MIDWOOD**—Ave. J at E. 13th St. 377-1718. Thru Mar. 26: *The Flamingo Kid.*

236. **PARK SLOPE-PLAZA**—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Mask.* #2—Thru Mar. 28: *Beverly Hills Cop.*

237. **RIDGEWOOD-RIDGEWOOD**—Myrtle Ave. at Putnam. 821-5993. #1—*Berry Gordy's the Last Dragon.* #2—Thru Mar. 28: *Hellhole; Night Patrol.* Beg. Mar. 29: *Police Academy 2.* #3—*Friday the 13th Part V.*

Staten Island

(Area Code 718)

300. **ELTINGVILLE-AMBOY**— 356-3800. #1—*Berry Gordy's the Last Dragon.* #2—*Baby.*

303. **NEW DORP-HYLAN**— 351-6601. #1—*Beverly Hills Cop.* #2—*Witness.*

304. **NEW DORP-LANE**— 351-2110. *Friday the 13th Part V.*

305. **NEW DORP-RAE**— 979-0444. #1—*Berry Gordy's the Last Dragon.* #2—Beg. Mar. 29: *Police Academy 2.*

306. **NEW DORP-RKO FOX PLAZA**— 987-6800. #1—*Baby.* #2—*Mask.*

307. **NEW SPRINGVILLE-ISLAND**— 761-6666. #1—*Porky's Revenge.* #2—Thru Mar. 28: *The Falcon and the Snowman.* Beg. Mar. 29: *Police Academy 2.*

308. **NEW SPRINGVILLE-RKO RICHMOND**—761-3103. Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29: *Return of the Jedi.*

Queens

(Area Code 718)

401. **ASTORIA-UA ASTORIA**—Steinway St. at 30th Ave. 545-9470. #1—Thru Mar. 28: *The Falcon and the Snowman.* Beg. Mar. 29: *The Slugger's Wife.* #2—Thru Mar. 28: *Hellhole.* Beg. Mar. 29: *Police Academy 2.* #3—*Berry Gordy's the Last Dragon.* #4—*Baby.*

402. **BAYSIDE-LOEWS BAY TERRACE**—Bell Blvd. at 26th Ave. 428-4040. #1—*Witness.* #2—*The Killing Fields.*

403. **BAYSIDE-MOVIES AT BAYSIDE**—Bell Blvd. at 39th Ave. 225-7711. #1—*Berry Gordy's the Last Dragon.* #2—*Baby.* #3—*Porky's Revenge.* #4—*The Sure Thing.*

406. **CORONA-PLAZA**—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Mar. 28: *C.H.U.D.; The Philadelphia Experiment.* Beg. Mar. 29: *2010.*

407. **DOUGLASTON-MOVIEWORLD**—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*The Purple Rose of Cairo.* #2—*Mask.* #3—*The Purple Rose of Cairo.* #4—*Porky's Revenge.* #5—Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29: *Return of the Jedi.* #6—*The Sure Thing.* #7—Thru Mar. 28: *Into the Night.* Beg. Mar. 29: *Desperately Seeking Susan.*

408. **ELMHURST-LOEWS ELMWOOD**—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Friday the 13th Part V.* #2—*Mask.*

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410. FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Into the Night.* #2—*A Passage to India.* #3—*The Breakfast Club.* #4—*Amadeus.*

411. FLUSHING-RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Friday the 13th Part V.* #2—*Beverly Hills Cop.* #3—*Porky's Revenge.*

412. FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Baby.* #2—Thru Mar. 28: *Night Patrol.* Beg. Mar. 29: *Police Academy 2.* #3—*Berry Gordy's the Last Dragon.*

413. FLUSHING-UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*A Passage to India.* #2—Thru Mar. 28: *Vision Quest.* Beg. Mar. 29: *Desperately Seeking Susan.* #3—Thru Mar. 28: *Hellhole.* Beg. Mar. 29: *The Slugger's Wife.* #4—Thru Mar. 28: *Missing in Action 2.* Beg. Mar. 29: *The Care Bears Movie.*

414. FLUSHING-UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Witness.* #2—*Mask.*

416. FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*Beverly Hills Cop.* #2—Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29: *King David.*

417. FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru Mar. 28: *A Passage to India.* Beg. Mar. 29: *The Slugger's Wife.* #2—*Porky's Revenge.*

419. FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Witness.*

420. FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Berry Gordy's the Last Dragon.* #2—*Baby.* #3—Thru Mar. 28: *The Killing Fields.* Beg. Mar. 29: *Police Academy 2.* #4—Thru Mar. 28: *Hellhole.* Beg. Mar. 29: *The Care Bears Movie.*

422. FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru Mar. 28: *Night Patrol; A Sunday in the Country.* Beg. Mar. 29: *The Slugger's Wife.* #2—*Friday the 13th Part V.* #3—Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29: *Return of the Jedi.* #4—*Baby.* #5—*Mask.*

423. FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Berry Gordy's the Last Dragon.* #2—*Beverly Hills Cop.*

426. JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Friday the 13th Part V.* #2—Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29: *King David.* #3—*Mask.*

427. JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Mar. 28: *Witness.* Beg. Mar. 29: *The Slugger's Wife.* #2—*Baby.*

428. JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Berry Gordy's the Last Dragon.* #2—Thru Mar. 28: *The Killing Fields.* Beg. Mar. 29: *Police Academy 2.* #3—Thru Mar. 28: *Hellhole; Night Patrol.* Beg. Mar. 29: *King David.*

439. OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Mar. 28: *The Killing Fields.* Beg. Mar. 29: *Police Academy 2.* #2—*Porky's Revenge.*

442. REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Mar. 28: *Vision Quest.*

443. REGO PARK-LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Beverly Hills Cop.* #2—*A Soldier's Story.* #3—*Ghoulies.*

447. ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Mar. 28: *Beverly Hills Cop.* Beg. Mar. 29: *The Care Bears Movie.* #2—Thru Mar. 28: *A Passage to India.*

448. SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Mask.* #2—*Witness.*

450. WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Friday the 13th Part V.* #2—*Mask.*

451. WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Mar. 28: *Hellhole.*

Long Island

(Area Code 516)
Nassau County

500. BALDWIN-GRAND AVENUE— 223-2323. #1—*A Passage to India.* #2—Thru Mar. 28: *The Falcon and the Snowman.* Beg. Mar. 29: *Desperately Seeking Susan.*

501. BALDWIN-RKO— 223-9230. *Berry Gordy's the Last Dragon.*

502. BELLEROSE-RKO— 775-1351. Thru Mar. 26: *Protocol.* Beg. Mar. 27: *The Flamingo Kid.*

504. BELLMORE-MOVIES— 785-4486. Thru Mar. 28: *Vision Quest.*

511. EAST MEADOW-FLICK— 794-8008. #1—Thru Mar. 28: *The Killing Fields.* Beg. Mar. 29: *Return of the Jedi.* #2—Thru Mar. 28: *A Passage to India.* Beg. Mar. 29: *Desperately Seeking Susan.*

512. EAST MEADOW-MEADOWBROOK— 731-2423. #1—*Porky's Revenge.* #2—*Baby.* #3—Thru Mar. 28: *Hellhole.* Beg. Mar. 29: *Police Academy 2.* #4—Thru Mar. 28: *The Falcon and the Snowman.* Beg. Mar. 29: *The Slugger's Wife.*

517. FLORAL PARK-RKO FLORAL— 352-2280. *Baby.*

518. FRANKLIN SQUARE-FRANLKIN— 775-3257. #1—Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29: *Return of the Jedi.* #2—*Mask.*

519. GARDEN CITY-RKO ROOSEVELT FIELD— 741-4007. #1—Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29: *Return of the Jedi.* #2—Thru Mar. 28: *The Sure Thing.* Beg. Mar. 29: *Police Academy 2.* #3—*Beverly Hills Cop.*

521. GARDEN CITY PARK-RKO PARK EAST— 741-8484. *Friday the 13th Part V.*

523. GREAT NECK-SQUIRE— 466-2020. #1—Thru Mar. 28: *The Killing Fields.* Beg. Mar. 29: *Police Academy 2.* #2—Thru Mar. 28: *The Sure Thing.* Beg. Mar. 29: *Return of the Jedi.* #3—*Berry Gordy's the Last Dragon.*

524. HEWLETT-RKO— 791-6768. Thru Mar. 26: *Protocol.* Beg. Mar. 27: *The Flamingo Kid.*

526. HICKSVILLE-HICKSVILLE— 931-0749. #1—Thru Mar. 28: *The Falcon and the Snowman.* Beg. Mar. 29: *The Slugger's Wife.* #2—*Stop Making Sense.*

528. HICKSVILLE-MID-PLAZA— 433-2400. #1—*Sylvester.* #2—*Mask.* #3—*Baby.* #4—*Porky's Revenge.* #5—*Berry Gordy's the Last Dragon.* #6—Thru Mar. 28: *Amadeus.* Beg. Mar. 29: *A Sunday in the Country.*

529. LAWRENCE-RKO— 371-0203. #1—*Beverly Hills Cop.* #2—*The Sure Thing.* #3—*Friday the 13th Part V.*

530. LEVITTOWN-LEVITTOWN— 731-0516. #1—Thru Mar. 28: *Turk 182!; Bachelor Party.* Beg. Mar. 29 (tent.): *The Sure Thing.* #2—Thru Mar. 28: *Vision Quest.* Beg. Mar. 29 (tent.): *A Passage to India.*

531. LEVITTOWN-LOEWS NASSAU— 731-5400. #1—*Mask.* #2—*The Breakfast Club.* #3—*Witness.* #4—*Friday the 13th Part V.* #5—*Beverly Hills Cop.* #6—*Berry Gordy's the Last Dragon.*

532. LONG BEACH-LIDO— 432-0056. Thru Mar. 28: *Ghoulies.* Beg. Mar. 29: *Missing in Action 2.*

533. LYNBROOK-LYNBROOK— 593-1033. #1—*Baby.* #2—*Porky's Revenge.* #3—Thru Mar. 28: *The Killing Fields.* Beg. Mar. 29: *The Slugger's Wife.* #4—*Berry Gordy's the Last Dragon.*

534. LYNBROOK-STUDIO ONE— 599-1444. Beg. Mar. 29: *Return of the Jedi.*

535. MALVERNE-TWIN— 599-6966. #1—Thru Mar. 28: *Vision Quest.* Beg. Mar. 29 (tent.): *A Passage to India.* #2—Thru Mar. 28: *Turk 182!* Beg. Mar. 29 (tent.): *The Sure Thing.*

536. MANHASSET-MANHASSET— 627-7887. #1—*Porky's Revenge.* #2—*Baby.* #3—Thru Mar. 28: *Amadeus.* Beg. Mar. 29: *The Slugger's Wife.*

537. MANHASSET-RKO CINEMA— 627-1300. *Witness.*

540. MASSAPEQUA-PEQUA— 799-6464. *Beverly Hills Cop.*

541. MASSAPEQUA-THE MOVIES AT SUNRISE MALL— 795-2244. #1—*Porky's Revenge.* #2—Thru Mar. 28: *Porky's Revenge.* Beg. Mar. 29: *The Care Bears Movie.* #3—*Witness.* #4—*Berry Gordy's the Last Dragon.* #5—Thru Mar. 28: *Hellhole.* Beg. Mar. 29: *Desperately Seeking Susan.* #6—*Baby.* #7—Thru Mar. 28: *Baby.* Beg. Mar. 29: *The Slugger's Wife.* #8—*Friday the 13th Part V.* #9—Thru Mar. 28: *Friday the 13th Part V.* Beg. Mar. 29: *Police Academy 2.*

543. MERRICK-MALL— 623-4424. Program unavailable.

544. MERRICK-TWIN— 546-1271. #1—*Mask.* #2—*Witness.*

545. NEW HYDE PARK-HERRICKS— 747-0555. #1—Thru Mar. 28: *A Passage to India.* Beg. Mar. 29: *The Slugger's Wife.* #2—Thru Mar. 28: *Into the Night.* Beg. Mar. 29: *Desperately Seeking Susan.*

547. OCEANSIDE-OCEANSIDE— 536-7565. #1—Thru Mar. 28: *Vision Quest.* #2—*Amadeus.*

548. OLD BETHPAGE-CINE CAPRI— 752-1610. Thru Mar. 28: *Vision Quest.*

550. PLAINVIEW-OLD COUNTRY— 931-4242. #1—*Berry Gordy's the Last Dragon.* #2—*Into the Night.*

551. PLAINVIEW-RKO MORTON VILLAGE— 938-2323. *Baby.*

552. PLAINVIEW-RKO TWIN— 931-1333. #1—*Friday the 13th Part V.* #2—*Witness.*

554. PORT WASHINGTON-MOVIES— 944-6200. #1—Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29: *Desperately Seeking Susan.* #2—*Friday the 13th Part V.* #3—*Mask.*

557. ROCKVILLE CENTRE-RKO FANTASY— 764-8000. *Mask.*

558. ROCKVILLE CENTRE-RKO TWIN— 678-3121. #1—*Witness.* #2—Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29: *Police Academy 2.*

559. ROSLYN-ROSLYN— 621-8488. #1—*A Passage to India.* #2—*A Sunday in the Country.*

561. SYOSSET-SYOSSET— 921-5810. #1—Thru Mar. 28: *A Soldier's Story.* Beg. Mar. 29: *Police Academy 2.* #2—Thru Mar. 28: *A Passage to India.* Beg. Mar. 29: *Desperately Seeking Susan.* #3—Thru Mar. 28: *The Killing Fields.* Beg. Mar. 29: *Return of the Jedi.*

562. SYOSSET-UA CINEMA 150— 364-0700. *The Purple Rose of Cairo.*

566. VALLEY STREAM-RKO GREEN ACRES— 561-2100. #1—Thru Mar. 28: *The Sure Thing.* Beg. Mar. 29: *Return of the Jedi.* #2—*Porky's Revenge.* #3—*Berry Gordy's the Last Dragon.*

567. VALLEY STREAM-SUNRISE— 825-5700. #1—*Witness.* #2—*Beverly Hills Cop.* #3—*Mask.* #4—*Night Patrol.* #5—*The Purple Rose of Cairo.* #6—*The Breakfast Club.* #7—*Sylvester.* #8—*Baby.* #9—*Into the Night.* #10—*The Killing Fields.* #11—*Hellhole.* #12—*Friday the 13th Part V.*

571. WANTAGH-RKO— 781-6969. Thru Mar. 28: *Into the Night.* Beg. Mar. 29: *Return of the Jedi.*

574. WESTBURY-WESTBURY— 333-1911. #1—Thru Mar. 28: *Places in the Heart.* #2—Thru Mar. 28: *Vision Quest.*

Suffolk County

601. BABYLON-BABYLON— 669-3399. #1—Thru Mar. 28: *A Passage to India.* Beg. Mar. 29: *The Slugger's Wife.* #2—Thru Mar. 28: *Amadeus.* Beg. Mar. 29: *Desperately Seeking Susan.* #3—*Berry Gordy's the Last Dragon.*

602. BABYLON-RKO— 669-0700. #1—Thru Mar. 28: *Night Patrol.* Beg. Mar. 29: *Return of the Jedi.* #2—*The Killing Fields.*

603. BABYLON-SOUTH BAY— 587-7676. #1—*Mask.* #2—*Beverly Hills Cop.* #3—*Friday the 13th Part V.*

604. BAY SHORE-CINEMA— 665-1722. *Porky's Revenge.*

606. BAY SHORE-LOEWS SOUTH SHORE MALL— 666-4000. #1—*Witness.* #2—*Baby.*

609. BRENTWOOD-BRENTWOOD— 273-3900. Thru Mar. 28: *The Prodigal.* Beg. Mar. 29 (tent.): *Vision Quest.*

612. CENTER MORICHES-CENTER— 878-2100. *Baby.*

616. COMMACK-MULTIPLEX— 462-6953. #1—*Vision Quest.* #2—*Baby.* #3—*Beverly Hills Cop.* #4—*Friday the 13th Part V.* #5—*The Killing Fields.* #6—*Sylvester.* #7—*The Purple Rose of Cairo.* #8—*The Breakfast Club.* #9—*Mask.* #10—*Berry Gordy's the Last Dragon.* #11—*Witness.*

617. COMMACK-RKO— 499-4545. #1—*The Killing Fields.* #2—*Porky's Revenge.*

621. CORAM-PINE— 698-6442. #1—*Berry Gordy's the Last Dragon.* #2—*Beverly Hills Cop.*

625. EAST HAMPTON-CINEMAS— 324-0448. #1—*The Purple Rose of Cairo.* #2—*Baby.* #3—*Porky's Revenge.* #4—Thru Mar. 28: *Amadeus.* Beg. Mar. 29: *Police Academy 2.* #5—Thru Mar. 28: *The Falcon and the Snowman.* Beg. Mar. 29: *Desperately Seeking Susan.*

627. EAST SETAUKET-RKO FOX— 473-2400. *Berry Gordy's the Last Dragon.*

628. ELWOOD-ELWOOD— 499-7800. #1—*Mask.* #2—*Friday the 13th Part V.*

629. **FARMINGVILLE-COLLEGE PLAZA—** 698-2200. #1—*Berry Gordy's the Last Dragon.* #2—Thru Mar. 28: *The Killing Fields.* Beg. Mar. 29: *The Slugger's Wife.*

632. **HUNTINGTON-RKO SHORE—** 421-5200. #1—*Friday the 13th Part V.* #2—*Berry Gordy's the Last Dragon.* #3—*Beverly Hills Cop.* #4—Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29: *Police Academy 2.*

633. **HUNTINGTON-RKO WHITMAN—** 423-1300. *Mask.*

634. **HUNTINGTON-RKO YORK—** 421-3911. *Witness.*

635. **ISLIP-ISLIP—** 581-5200. #1—*Mask.* #2—*Berry Gordy's the Last Dragon.* #3—Thru Mar. 28: *The Falcon and the Snowman.* Beg. Mar. 29: *The Care Bears Movie.*

637. **LAKE GROVE-RKO SMITH HAVEN MALL—** 724-9550. *Porky's Revenge.*

638. **LAKE RONKONKOMA-LAKESIDE—** 981-7100. Thru Mar. 28: *Vision Quest.*

639. **LINDENHURST-LINDENHURST—** 888-5400. Program unavailable.

640. **MATTITUCK-MATTITUCK—** 298-4405. #1—*Baby.* #2—*Friday the 13th Part V.* #3—Thru Mar. 28: *Witness.* Thru Mar. 28: *Return of the Jedi.*

644. **NORTHPORT-NORTHPORT—** 261-8600. Thru Mar. 28: *A Passage to India.* Beg. Mar. 29 (tent.): *Vision Quest.*

645. **OAKDALE-OAKDALE—** 589-8118. Thru Mar. 28: *Vision Quest.* Beg. Mar. 29: *The Breakfast Club.*

648. **PATCHOGUE-TRIPLEX—** 475-0601. #1—*Witness.* #2—*Baby.* #3—Thru Mar. 28: *Beverly Hills Cop.* Beg. Mar. 29: *Police Academy 2.*

649. **PATCHOGUE-RKO PLAZA—** 475-5225. #1—*Mask.* #2—*Into the Night.*

651. **PATCHOGUE-SUNWAVE—** 475-7766. #1—Thru Mar. 28: *The Falcon and the Snowman.* Beg. Mar. 29: *Return of the Jedi.* #2—Thru Mar. 28: *A Soldier's Story.* Beg. Mar. 29: *Desperately Seeking Susan.*

653. **PORT JEFFERSON-MINI EAST—** 928-6555. Thru Mar. 28: *The Killing Fields.* Beg. Mar. 29: *Police Academy 2.* **WEST**—*Amadeus.*

654. **PORT JEFFERSON STATION-RKO BROOKHAVEN—** 473-1200. Thru Mar. 26: *Protocol.* Beg. Mar. 27: *The Flamingo Kid.*

655. **RIVERHEAD-SUFFOLK—** 727-3133. Thru Mar. 28: *Missing in Action 2.*

657. **SAG HARBOR-SAG HARBOR—** 725-0010. Thru Mar. 28: *The Inheritors.* Beg. Mar. 29: *Man of Flowers.*

658. **SAYVILLE-SAYVILLE—** 589-0232. #1—*Friday the 13th Part V.* #2—Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29: *The Slugger's Wife.* #3—Thru Mar. 28: *The Killing Fields.* Beg. Mar. 29: *King David; The Care Bears Movie.*

660. **SHIRLEY-TWIN—** 281-4466. #1—Thru Mar. 28: *Vision Quest.* Beg. Mar. 29: *The Breakfast Club.* #2—Thru Mar. 28: *The Sure Thing.*

662. **SMITHTOWN-SMITHTOWN—** 265-1551. Thru Mar. 28: *The Killing Fields.* Beg. Mar. 29: *Return of the Jedi.*

663. **SOUTHAMPTON-SOUTHAMPTON—** 283-1300. #1—*Mask.* #2—Thru Mar. 28: *Witness.* Beg. Mar. 29: *King David.* #3—Thru Mar. 28: *The Killing Fields.* Beg. Mar. 29: *The Slugger's Wife.*

664. **STONY BROOK-LOEWS—** 751-2300. #1—*Friday the 13th Part V.* #2—*Mask.* #3—*Witness.*

666. **WEST ISLIP-TWIN—** 669-2626. #1—Thru Mar. 28: *Vision Quest.* Beg. Mar. 29: *The Breakfast Club.* #2—*A Passage to India.*

667. **WESTHAMPTON-HAMPTON ARTS—** 288-2600. #1—*Mask.* #2—Thru Mar. 28: *A Sunday in the Country.* Beg. Mar. 29: *King David.*

668. **WESTHAMPTON-WESTHAMPTON—** 288-1500. Thru Mar. 28: *Berry Gordy's the Last Dragon.* Beg. Mar. 29 (tent.): *Return of the Jedi.*

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE—** 234-7300. #1—Thru Mar. 28: *The Killing Fields.* Beg. Mar. 29: *The Slugger's Wife.* #2—*Mask.*

701. **BEDFORD VILLAGE-CINEMA 22—** 234-9577. *Witness.*

702. **BRONXVILLE-BRONXVILLE—** 961-4030. #1—*Baby.* #2—Thru Mar. 28: *The Killing Fields.* Beg. Mar. 29: *Return of the Jedi.* #3—Thru Mar. 28: *A Passage to India.* Beg. Mar. 29: *The Slugger's Wife.*

705. **GREENBURGH-CINEMA 100—** 946-4680. #1—*Berry Gordy's the Last Dragon.* #2—Thru Mar. 28: *The Sure Thing.* Beg. Mar. 29: *Desperately Seeking Susan.*

707. **HARRISON-SILVER SCREEN—** 835-2961. Thru Mar. 29: *Stranger Than Paradise.*

708. **HARTSDALE-CINEMA—** 428-2200. #1—Thru Mar. 28: *Beverly Hills Cop.* Beg. Mar. 29: *King David.* #2—Thru Mar. 28: *Sylvester.* Beg. Mar. 29: *Police Academy 2.* #3—*Baby.* #4—*Mask.*

709. **LARCHMONT-PLAYHOUSE—** 834-3001. Thru Mar. 28: *Amadeus.* Beg. Mar. 29: *The Slugger's Wife.*

710. **MAMARONECK-PLAYHOUSE—** 698-2200. #1—*Porky's Revenge.* #2—*Baby.* #3—*Berry Gordy's the Last Dragon.* #4—Thru Mar. 28: *The Killing Fields.* Beg. Mar. 29: *Police Academy 2.*

711. **MOUNT KISCO-MOUNT KISCO—** 666-6900. #1—*The Purple Rose of Cairo.* #2—Thru Mar. 28: *Amadeus.* Beg. Mar. 29: *Police Academy 2.*

712. **MOUNT VERNON-PARKWAY—** 664-3311. Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29: *Desperately Seeking Susan.*

714. **NEW ROCHELLE-RKO PROCTORS—** 632-1100. #1—*Witness.* #2—*Mask.* #3—Thru Mar. 28: *The Breakfast Club; The Sure Thing.* Beg. Mar. 29: *Return of the Jedi.* #4—*Porky's Revenge.* #5—Thru Mar. 28: *Night Patrol; Hellhole.* Beg. Mar. 29: *Police Academy 2.* #6—*Berry Gordy's the Last Dragon.* #7—*Friday the 13th Part V.*

716. **OSSINING-ARCADIAN—** 941-5200. #1—*Mask.* #2—Thru Mar. 28: *Witness.* Beg. Mar. 29: *Police Academy 2.* #3—Thru Mar. 28: *A Passage to India.* Beg. Mar. 29: *The Care Bears Movie.*

717. **PEEKSKILL-BEACH—** 737-6262. #1—*The Killing Fields.* #2—*Baby.* #3—*Mask.* #4—*Porky's Revenge.*

719. **PEEKSKILL-WESTCHESTER MALL—** 528-8822. #1—Thru Mar. 28: *Beverly Hills Cop.* Beg. Mar. 29: *Return of the Jedi.* #2—Thru Mar. 28: *The Sure Thing.* Beg. Mar. 29: *Police Academy 2.* #3—*Witness.* #4—*Friday the 13th Part V.*

720. **PELHAM-PICTURE HOUSE—** 738-3160. Thru Mar. 28: *A Passage to India.*

721. **PLEASANTVILLE-ROME—** 769-0720. #1—*Friday the 13th Part V.* #2—*Beverly Hills Cop.*

722. **RYE-RYE RIDGE—** 939-8177. #1—*Mask.* #2—*Witness.*

723. **SCARSDALE-FINE ARTS—** 723-6699. *A Sunday in the Country.*

724. **SCARSDALE-PLAZA—** 725-0078. Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29 (tent.): *Amadeus.*

727. **WHITE PLAINS-GALLERIA—** 997-8198. #1—*Porky's Revenge.* #2—*Friday the 13th Part V.*

728. **WHITE PLAINS-UA CINEMA—** 946-2820. Thru Mar. 28: *Hellhole; Ghoulies.* Beg. Mar. 29: *Return of the Jedi.*

732. **YONKERS-MOVIELAND—** 793-0002. #1—*The Purple Rose of Cairo.* #2—*Mask.* #3—*Friday the 13th Part V.* #4—*Porky's Revenge.*

733. **YONKERS-PARK HILL—** 969-4477. #1—*Friday the 13th Part V.* #2—*Beverly Hills Cop.* #3—*Berry Gordy's the Last Dragon.*

735. **YORKTOWN HEIGHTS-TRIANGLE—** 245-7555. #1—*Amadeus.* #2—*Berry Gordy's the Last Dragon.*

Rockland County

743. **NANUET-MALL—** 623-6336. Program unavailable.

744. **NANUET-ROUTE 59—** 623-3355. *Porky's Revenge.*

745. **NANUET-THE MOVIES—** 623-0211. #1—*Berry Gordy's the Last Dragon.* #2—Thru Mar. 28: *The Sure Thing.* Beg. Mar. 29: *Desperately Seeking Susan.* #3—Thru Mar. 28: *Vision Quest.* Beg. Mar. 29: *The Slugger's Wife.* #4—*Amadeus.* #5—*The Purple Rose of Cairo.*

746. **NEW CITY-TOWN—** 634-5100. #1—*Mask.* #2—*Friday the 13th Part V.*

747. **NEW CITY-UA CINEMA 304—** 634-8200. #1—Thru Mar. 28: *A Passage to India.* Beg. Mar. 29: *Police Academy 2.* #2—Thru Mar. 28: *A Soldier's Story.* Beg. Mar. 29: *The Slugger's Wife.*

748. **NYACK-CINEMA EAST—** 358-6631. *Witness.*

751. **PEARL RIVER-CENTRAL—** 735-2530. *Friday the 13th Part V.*

752. **PEARL RIVER-PEARL RIVER—** 735-6500. *Mask.*

754. **SPRING VALLEY-CINEMA 45—** 352-1445. Thru Mar. 28: *Beverly Hills Cop.* Beg. Mar. 29: *Return of the Jedi.*

755. **SPRING VALLEY-PIX—** 425-6902. #1—Thru Mar. 28: *Witness.* Beg. Mar. 29: *The Slugger's Wife.* #2—Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29: *King David.*

756. **STONY POINT-9 W CINEMA—** 942-0303. *Berry Gordy's the Last Dragon.*

757. **SUFFERN-LAFAYETTE—** 357-6030. *Baby.*

759. **WEST HAVERSTRAW-PLAZA—** 947-2220. Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29: *King David.*

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD-FINE ARTS—** 775-0070. #1—*Porky's Revenge.* #2—*Mask.*

774. **DANBURY-CINE—** 743-2200. #1—*The Purple Rose of Cairo.* #2—Thru Mar. 28: *Witness.* Beg. Mar. 29: *King David.* #3—Thru Mar. 28: *The Killing Fields.* Beg. Mar. 29: *Return of the Jedi.*

775. **DANBURY-CINEMA—** 748-2923. #1—*Baby.* #2—Thru Mar. 28: *Beverly Hills Cop.* Beg. Mar. 29: *The Slugger's Wife.*

777. **DANBURY-PALACE—** 748-7496. #1—*Friday the 13th Part V.* #2—Thru Mar. 28: *Berry Gordy's the Last Dragon.* Beg. Mar. 29: *The Care Bears Movie.* #3—Thru Mar. 28: *The Sure Thing.* Beg. Mar. 29: *Police Academy 2.*

778. **DARIEN-PLAYHOUSE—** 655-0100. *A Passage to India.*

779. **FAIRFIELD-COMMUNITY—** 255-6555. #1—Thru Mar. 28: *Beverly Hills Cop.* Beg. Mar. 29: *Police Academy 2.* #2—*The Breakfast Club.*

780. **FAIRFIELD-COUNTY—** 334-1411. *Berry Gordy's the Last Dragon.*

781. **GREENWICH-CINEMA—** 869-6030. #1—Tent.: *Mask.* #2—Tent.: *The Breakfast Club.*

782. **GREENWICH-PLAZA—** 869-4030. #1—*The Purple Rose of Cairo.* #2—*Sylvester.* #3—Thru Mar. 28: *A Sunday in the Country.* Beg. Mar. 29: *King David.*

783. **NEW CANAAN-PLAYHOUSE—** 966-0600. Thru Mar. 28: *Witness.* Beg. Mar. 29: *The Slugger's Wife.*

784. **NORWALK-CINEMA—** 838-4504. #1—Thru Mar. 28: *Witness.* Beg. Mar. 29: *Police Academy 2.* #2—Thru Mar. 28: *Berry Gordy's the Last Dragon.* Beg. Mar. 29: *King David.*

785. **NORWALK-NORWALK—** 866-9202. *Friday the 13th Part V.*

788. **SOUTH NORWALK-SONO—** 866-9202. Thru Mar. 26: *Paris, Texas.* Mar. 27–29: *Comfort and Joy.* Mar. 30–Apr. 1: *The Adventures of Buckeroo Banzai.*

789. **SPRINGDALE-STATE—** 325-0250. Thru Mar. 28: *A Passage to India.* Beg. Mar. 29: *The Killing Fields.*

790. **STAMFORD-AVON—** 324-9205. #1—*Friday the 13th Part V.* #2—*Berry Gordy's the Last Dragon.*

791. **STAMFORD-CINEMA—** 324-3100. #1—Thru Mar. 28: *Witness.* Beg. Mar. 29: *Return of the Jedi.* #2—Thru Mar. 28: *Beverly Hills Cop.* Beg. Mar. 29: *The Slugger's Wife.* #3—Thru Mar. 28: *The Sure Thing.* Beg. Mar. 29: *Desperately Seeking Susan.*

792. **STAMFORD-PARK PLACE—** 323-1600. #1—*Amadeus.* #2—*A Passage to India.*

793. **STAMFORD-RIDGEWAY—** 323-5000. #1—*Baby.* #2—Thru Mar. 28: *The Killing Fields.* Beg. Mar. 29: *Police Academy 2.*

794. **TRUMBULL-TRANS-LUX—** 374-0462. #1—*Baby.* #2—Thru Mar. 28: *Witness.* Beg. Mar. 29: *The Slugger's Wife.* #3—Thru Mar. 28: *The Sure Thing.* Beg. Mar. 29: *Police Academy 2.*

795. **WESTPORT-FINE ARTS—** 227-3324. #1—Thru Mar. 28: *Beverly Hills Cop.* Beg. Mar. 29: *The Slugger's Wife.* #2—*The Purple Rose of Cairo.* #3—227-9619. *The Sure Thing.* #4—226-6666. *Mask.*

796. **WESTPORT-POST—** 227-0500. *Porky's Revenge.*

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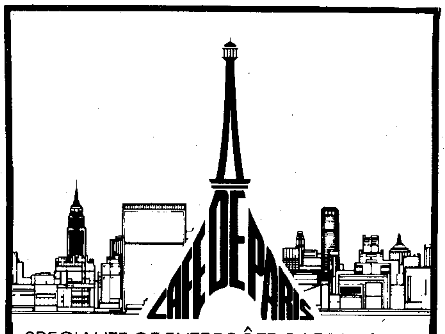

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798. **WILTON-CINEMA**— 762-5678. *Baby.*

New Jersey

(Area Code 201)

Hudson County

800. **ARLINGTON-LINCOLN**— 997-6873. #1—*Mask.* #2—Thru Mar. 28: *Berry Gordy's the Last Dragon.* Beg. Mar. 29: *King David.* #3—Thru Mar. 28: *Beverly Hills Cop.* Beg. Mar. 29: *Police Academy 2.*

801. **HARRISON-WARNER**— 482-8550. #1—*Friday the 13th Part V.* #2—Thru Mar. 28: *Heaven Help Us.* Beg. Mar. 29: *The Slugger's Wife.*

803. **JERSEY CITY-HUDSON PLAZA**— 433-1100. #1—Thru Mar. 28: *Witness.* Beg. Mar. 29: *Return of the Jedi.* #2—*Mask.*

804. **JERSEY CITY-LOEWS**— 653-4600. #1—*Friday the 13th Part V.* #2—*Baby.* #3—*Beverly Hills Cop.*

805. **JERSEY CITY-STATE**— 653-5200. #1—*Berry Gordy's the Last Dragon.* #2—*Porky's Revenge.* #3—Thru Mar. 28: *Hellhole.* Beg. Mar. 29: *Police Academy 2.* #4—Thru Mar. 28: *Ghoulies; Missing in Action 2.* Beg. Mar. 29: *The Slugger's Wife.*

806. **SECAUCUS-LOEWS HARMON COVE**— 866-1000. #1—*Friday the 13th Part V.* #2—*Into the Night.* #3—*Porky's Revenge.* #4—*Berry Gordy's the Last Dragon.*

807. **SECAUCUS-LOEWS MEADOW**— 866-6161. #1—*Witness.* #2—*Night Patrol.* #3—*Baby.* #4—*The Purple Rose of Cairo.* #5—*Mask.* #6—*Beverly Hills Cop.*

809. **WEST NEW YORK-MAYFAIR**— 865-2010. Thru Mar. 28: *Ghoulies; Flashdance.* Beg. Mar. 29: *Missing in Action 2.*

Essex County

810. **BLOOMFIELD-CENTER**— 748-7900. Thru Mar. 28: *Missing in Action 2.* Beg. Mar. 29: *The Slugger's Wife.*

811. **BLOOMFIELD-RKO ROYAL**— 748-3555. #1—Thru Mar. 28: *Beverly Hills Cop.* Beg. Mar. 29: *Police Academy 2.* #2—*Friday the 13th Part V.*

813. **CEDAR GROVE-CINEMA 23**— 239-1462. *Baby.*

817. **LIVINGSTON-COLONY**— 992-0800. *Baby.*

818. **MAPLEWOOD-MAPLEWOOD**— 763-3100. *Amadeus.*

819. **MILLBURN-RKO**— 376-0800. #1—*Witness.* #2—*Mask.*

821. **MONTCLAIR-CLARIDGE**— 746-5564. #1—Thru Mar. 28: *A Sunday in the Country.* Beg. Mar. 29: *King David.* #2—*Witness.* #3—*Mask.*

822. **MONTCLAIR-WELLMONT**— 783-9500. #1—Thru Mar. 28: *A Soldier's Story.* Beg. Mar. 29: *Beverly Hills Cop.* #2—*The Breakfast Club.* #3—*Berry Gordy's the Last Dragon.*

825. **NUTLEY-FRANKLIN**— 667-1777. #1—*Berry Gordy's the Last Dragon.* #2—Thru Mar. 28: *Witness.* Beg. Mar. 29: *Return of the Jedi.* #3—*Baby.*

827. **UPPER MONTCLAIR-BELLEVUE**— 744-1455. #1—Thru Mar. 28: *Amadeus.* Beg. Mar. 29: *Return of the Jedi.* #2—Thru Mar. 28: *A Passage to India.* Beg. Mar. 29: *Desperately Seeking Susan.* #3—Thru Mar. 28: *The Falcon and the Snowman.* Beg. Mar. 29: *The Slugger's Wife.*

828. **VERONA-VERONA**— 239-0880. *Porky's Revenge.*

830. **WEST ORANGE-ESSEX GREEN**— 731-7755. #1—*Friday the 13th Part V.* #2—Thru Mar. 28: *Beverly Hills Cop.* Beg. Mar. 29: *Police Academy 2.* #3—*Porky's Revenge.*

Union County

840. **BERKELEY HEIGHTS-BERKELEY**— 464-8888. *Amadeus.*

841. **CRANFORD-RKO**— 276-9120. #1—*Mask.* #2—*Witness.*

842. **ELIZABETH-ELMORA**— 352-3483. Thru Mar. 28: *A Passage to India.* Beg. Mar. 29: *The Slugger's Wife.*

846. **LINDEN-TWIN**— 925-9787. #1—*Mask.* #2—*Berry Gordy's the Last Dragon.*

848. **ROSELLE PARK-PARK**— 245-0358. *The Sure Thing.*

849. **SUMMIT-STRAND**— 273-3900. *Baby.*

851. **UNION-FIVE POINTS**— 964-3466. Thru Mar. 28: *Blood Simple.* Beg. Mar. 29: *Police Academy 2.*

852. **UNION-LOST PICTURE SHOW**— 964-4497. *A Sunday in the Country.*

854. **UNION-RKO**— 686-4373. #1—*Friday the 13th Part V.* #2—*Beverly Hills Cop.*

857. **WESTFIELD-RIALTO**— 232-1288. #1—Thru Mar. 28: *The Killing Fields.* Beg. Mar. 29: *The Slugger's Wife.* #2—*Porky's Revenge.* #3—Thru Mar. 28: *Berry Gordy's the Last Dragon.* Beg. Mar. 29: *The Care Bears Movie.*

858. **WESTFIELD-TWIN**— 654-4720. #1—*Baby.* #2—Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29: *King David.*

Bergen County

860. **BERGENFIELD-BERGENFIELD**— 385-1600. *Friday the 13th Part V.*

861. **CLOSTER-CLOSTER**— 768-8800. *Witness.*

862. **EDGEWATER-LOEWS SHOWBOAT**— 941-3660. #1—*Friday the 13th Part V.* #2—*Mask.* #3—*Witness.* #4—*Berry Gordy's the Last Dragon.*

863. **EMERSON-TOWN**— 261-1000. *Baby.*

864. **FAIR LAWN-HYWAY**— 796-1717. #1—Thru Mar. 28: *Hellhole; Ghoulies.* Beg. Mar. 29: *The Slugger's Wife.* #2—Thru Mar. 28: *Amadeus.* Beg. Mar. 29: *The Care Bears Movie.*

866. **FAIRVIEW-TWIN**— 941-2424. #1—*Beverly Hills Cop.* #2—*Berry Gordy's the Last Dragon.*

867. **FORT LEE-LINWOOD**— 944-6900. #1—Thru Mar. 28: *The Killing Fields.* Beg. Mar. 29: *Police Academy 2.* #2—Thru Mar. 28: *The Falcon and the Snowman.* Beg. Mar. 29: *The Slugger's Wife.*

868. **FORT LEE-SHARON**— 224-0202. Thru Mar. 28: *A Passage to India.*

873. **OAKLAND-TWIN**— 337-4478. #1—Thru Mar. 28: *The Falcon and the Snowman.* Beg. Mar. 29: *Police Academy 2.* #2—*The Breakfast Club.*

874. **PALISADES PARK-PARK LANE**— 944-1086. #1—Thru Mar. 28: *Vision Quest.* #2—Thru Mar. 28: *The Falcon and the Snowman.*

875. **PARAMUS-BERGEN MALL**— 845-4449. *The Purple Rose of Cairo.*

876. **PARAMUS-CINEMA 35**— 845-5070. *Mask.*

878. **PARAMUS-RKO ROUTE 4**— 487-7909. #1—*Friday the 13th Part V.* #2—Thru Mar. 28: *A Passage to India.* Beg. Mar. 29: *King David.* #3—*Sylvester.* #4—Thru Mar. 28: *The Breakfast Club.* Beg. Mar. 29: *Return of the Jedi.* #5—*Beverly Hills Cop.* #6—*Witness.* #7—*Berry Gordy's the Last Dragon.* #8—*The Killing Fields.* #9—Thru Mar. 28: *The Sure Thing.* Beg. Mar. 29: *Desperately Seeking Susan.* #10—*Porky's Revenge.*

879. **PARAMUS-RKO ROUTE 17**— 843-3830. #1—*A Sunday in the Country.* #2—Thru Mar. 28: *Night Patrol.* Beg. Mar. 29: *Police Academy 2.* #3—*Baby.*

880. **RAMSEY-CINEMA**— 825-2090. Thru Mar. 28: *Witness.* Beg. Mar. 29 (tent.): *Baby.*

881. **RAMSEY-INTERSTATE**— 327-0153. Program unavailable.

882. **RIDGEFIELD PARK-RIALTO**— 641-0617. Thru Mar. 28: *Vision Quest.* Beg. Mar. 29: *A Passage to India.*

883. **RIDGEWOOD-RKO WARNER**— 444-1234. #1—*Baby.* #2—*Friday the 13th Part V.* #3—Thru Mar. 28: *Beverly Hills Cop.* Beg. Mar. 29: *Return of the Jedi.* #4—*The Killing Fields.*

884. **RIDGEWOOD—ROSEBUD**— 670-9183. Mar. 25–28: *Modern Times.* Mar. 29–31: *Mutiny on the Bounty* (1935).

885. **RUTHERFORD-WILLIAMS CENTER**— 933-3700. #1—*Baby.* #2—Thru Mar. 28: *A Passage to India.*

886. **TEANECK-MOVIE CITY**— 836-3334. #1—Thru Mar. 28: *The Falcon and the Snowman.* Beg. Mar. 29: *The Slugger's Wife.* #2—Thru Mar. 28: *Vision Quest.* Beg. Mar. 29: *King David.* #3—*Amadeus.* #4—Thru Mar. 28: *A Soldier's Story.* Beg. Mar. 29: *The Care Bears Movie.*

887. **TENAFLY-BERGEN**— 567-0004. *Amadeus.*

888. **WASHINGTON TOWNSHIP-CINEMA**— 666-2221. *Mask.*

889. **WESTWOOD-PASCACK**— 664-3200. Thru Mar. 28: *The Killing Fields.* Beg. Mar. 29: *Police Academy 2.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★	New films recommended by *New York's* critic.

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adaptated his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 20, 41, 46, 86, 231, 410, 528, 536, 547, 601, 625, 653, 709, 711, 724, 735, 745, 792, 818, 827, 840, 864, 886, 887

BABY . . . SECRET OF THE LOST LEGEND—(1 hr. 35 min., '85) A young couple, American scientists, discover a baby brontosaurus and decide to raise it. With William Katt, Sean Young, Patrick McGoohan. Screenplay by Clifford and Ellen Green. Dir. B. W. L. Norton. PG. 25, 41, 80, 93, 97, 100, 109, 111, 118, 202, 206, 210, 212, 234, 300, 306, 401, 403, 412, 420, 422, 427, 512, 517, 528, 533, 536, 541, 551, 567, 606, 612, 616, 625, 640, 648, 702, 708, 710, 717, 757, 775, 793, 794, 798, 804, 807, 813, 817, 825, 849, 858, 863, 879, 880, 883, 885

BERRY GORDY'S THE LAST DRAGON—(1 hr. 48 min., '85) An urban fairy tale about a beautiful V.J. and a martial arts expert who rescues her from kidnappers. With Vanity, Taimak, Julius J. Carry III. Music by Stevie Wonder, Smokey Robinson, and other Motown artists. Dir. Michael Schultz. PG-13. 20, 30, 37, 70, 83, 92, 97, 100, 103, 118, 202, 203, 210, 212, 225, 237, 300, 305, 401, 403, 412, 420, 423, 428, 501, 523, 528, 531, 533, 541, 550, 566, 601, 616, 621, 627, 629, 632, 635, 668, 705, 710, 714, 733, 735, 745, 756, 777, 780, 784, 790, 800, 805, 806, 822, 825, 846, 857, 862, 866, 878

★ **BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's *encounters have the eerie magic of inhabitants of distant* planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 24, 35, 38, 57, 97, 114, 118, 201, 231, 236, 303, 411, 416, 423, 443, 447, 519, 529, 531, 540, 567, 603, 616, 621, 632, 648, 708, 719, 721, 733, 754, 775, 779, 791, 795, 800, 804, 807, 811, 822, 830, 854, 866, 878, 883

BEYOND THE WALLS—(1 hr. 43 min., '84) In Hebrew, Eng. subtitles. A drama about Jewish-Arab relations in contemporary Israel, set in a maximum security prison. Although it was chosen as Best Picture in Israel's local Academy Awards, the film's release in Israel was highly controversial. With Muhamad Bakri, Arnon Zadok, Rami Danon. Dir. Uri Barbash. R. 9

BIRDY—(2 hr., '84) A weird, literary idea for a movie, and damned if it doesn't almost work. Nicolas Cage is an ordinary Joe growing up in sixties Philadelphia, Matthew Modine an odd, obsessed boy whom Cage grows to love and protect. Birdy—as the Modine character is called—loves birds of all sorts and wants to fly. He's so enthralled by birds that he's barely human—he looks at girls with complete indifference. The scenes of the two boys growing up are often funny and oddly affecting, but unfortunately the story has an oppressive framing device—in the "present" (i.e., around 1970), both boys have become wrecked Vietnam veterans. Birdy has gone catatonic and perches (literally) on his bed, stark naked, and his friend walks around with a horrible bandage covering most of his face. In their scenes as vets, Cage is grossly sentimental and loud, and Modine's beatific stare grows monotonous. See it, though, for the bird visions, and the amazing bird "flights." From the William Wharton novel. Dir. Alan Parker. (Jan. 21, 1985) R. 20, 94

★ **BLOOD SIMPLE**—(1 hr. 36 min., '84) A hair-raising and funny gothic thriller, set in Texas, in which the characters are driven by lust, jealousy, and greed—the immemorial trinity of pulp fiction. The director, Joel Coen, making his debut, has a deliberate, slightly hokey, up-from-horror-films style, but also enough humor to prevent his material from turning into crude, primal pulp. Working with his brother, Ethan, Coen has created a story rich in surprise, betrayal, and coincidence—a thoroughly satisfying, old-fashioned tale, with roots in the heated, sex-driven crime stories of James M. Cain and Jim Thompson. The principals are Abby (Frances McDormand), a bored near-slut; Ray (John Getz), the not-too-bright stud bartender she convinces to run away with her; her husband, Marty (Dan Hedaya); and the vicious divorce detective, Visser (M. Emmet Walsh), whom Marty hires to kill the couple. The Coens put these four primitives through a crazy round of double crosses and misunderstandings that grow in hilarity even as they remain strictly logical. The movie has numerous perverse touches and a horror-film edge, yet it never passes over into the supernatural—the sense of the uncanny is produced strictly through realistic means. An amazing first film. (Jan. 21, 1985) R. 6, 38, 851

THE BREAKFAST CLUB—(1 hr. 35 min., '85) Five high-school kids, forced to spend a long Saturday in detention at the school library, confront each other's fears and vulnerabilities. This new movie by John Hughes (*Sixteen Candles*) re-creates the physical limitations, and the pressure-cooker atmosphere, of a solemnly therapeutic play. It's all about Identity and False Façades and Relationships. Yet much of the acting and writing is good, and the picture is snappily edited by Dede Allen. Emilio Estevez is the wound-up-tight jock who uses his strength as if it were a moral policeman, put on earth to keep everyone else in line. Molly Ringwald is a popular princess who brings a sushi box lunch to school. Anthony Michael *Hall is a champion grade-getter beginning to despise* himself. Ally Sheedy, in a moving and funny performance, is a loner and outsider posing as a nut case. Swathed in black shawls, Sheedy hunches over her desk, muttering to herself; when she tells a lie, she has a dirty grin. The only bad performance in the lot is Judd Nelson's, as Bender, the working-class punk who tells the others off. Nelson has a falsely written role, but he makes things worse by spitting out his lines malevolently. It's an overbearing movie, but it's not dull. (Feb. 18, 1985) R. 21, 82, 85, 118, 203, 210, 211, 212, 308, 407, 410, 416, 422, 426, 518, 519, 531, 554, 558, 567, 616, 632, 645, 658, 660, 666, 712, 714, 724, 755, 759, 779, 781, 822, 858, 873, 878

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 90

CAMILA—(1 hr. 45 min., '84) In Spanish, Eng. subtitles. In Buenos Aires, in 1847, a young socialite runs away with her lover, a Jesuit priest—a crime punishable by death. Based on a true story once censored from Argentine history books. With Susu Pecoraro and Imanol Arias. Dir. Maria Luisa Bemberg. 48

DESPERATELY SEEKING SUSAN—(1 hr. 44 min., '85) Reviewed in this issue. PG-13. 25, 70, 85, 93, 203, 210, 407, 413, 500, 511, 541, 545, 554, 561, 601, 625, 651, 705, 712, 745, 791, 827, 878

THE FALCON AND THE SNOWMAN—(2 hr. 11 min., '85) Sean Penn, an edgy, hard-driving daredevil, and Timothy Hutton, still too earnest but at least a little better-looking now that he's older, are Daulton Lee and Christopher Boyce, the real-life American traitors convicted in 1977 for selling secrets to the Soviet Union. Steven Zaillian's screenplay, based on the book by New York *Times* reporter Robert Lindsey, presents the boys as products of the banal affluence of Southern California in the '60s. Christopher, working at a plant that has a CIA contract, is shocked by his discovery of CIA dirty tricks, and sells to the Russians the codes in which CIA spy satellites transmit information. Daulton, a scummy drug-dealer, serves as his courier. As presented by director John Schlesinger and Zaillian, Christopher is an idealistic boy, which makes no sense: Why did this idealist accept money from the Soviets? And if he hated CIA tricks, what did he think the KGB was up to? Still, it's a good story. Penn, brilliant throughout, makes Daulton sly, cagey, yet desperate to fit in somewhere. If either of the two boys comes near moral innocence, it is he. Schlesinger moves things along very fast, but then will stop for a long reverie in the hills, where Christopher trains falcons. From moment to moment, the picture feels decisive, but afterwards nothing in it quite makes sense. (Feb. 4, 1985) R. 32, 60, 307, 401, 512, 526, 625, 635, 651, 827, 867, 873, 874, 886

FRIDAY THE 13TH PART V—A NEW BEGINNING—(1 hr. 32 min., '85) The *Friday the 13th* series continues, following the exploits of a bloodthirsty, psychopathic killer. With John Shepherd, Shavar Ross, Melanie Kinnaman. Dir. Danny Steinmann. R. 33, 80, 92, 97, 104, 109, 111, 118, 201, 205, 210, 223, 237, 304, 408, 411, 422, 426, 450, 521, 529, 531, 541, 552, 554, 567, 603, 616, 628, 632, 640, 658, 664, 714, 719, 721, 727, 732, 733, 746, 751, 777, 785, 790, 801, 804, 806, 811, 830, 854, 860, 862, 878, 883

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is *a gift from the gods, and begin squabbling over it.* When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 73

HEARTBREAKERS—(1 hr. 38 min., '85) Reviewed in this issue. R. 51

THE HIT—(1 hr. 40 min., '84) A British crook who had been a witness for the prosecution of his comrades is abducted ten years later in Spain by a hit man. With Terence Stamp, John Hurt, Tim Roth, and Laura del Sol. Screenplay by Peter Prince. Dir. Stephen Frears. R. 55

HOTEL NEW YORK—(1 hr., '84) The comic adventures of a woman filmmaker in Manhattan. With Gary Indiana, Sidney Geffen, and Jackie Raynal. Written and directed by Raynal. 5

INTO THE NIGHT—(1 hr. 57 min., '85) A Los Angeles thriller, made by people with absolutely nothing on their minds. The picture starts slowly and never really gets going, and by the end, you feel you've been watching a meaningless expense of energy, without style, without wit, without even the cynicism necessary for a low good time. Michelle Pfeiffer is interesting as a smart, amoral stunner who has always depended on men to carry her through; Jeff Goldblum, in his first starring role, speaks in his customary slow, dreamy, self-preoccupied style—only this time there's no reason for it. The director, John Landis, hasn't provided a comic context for Goldblum, and he just seems out of it. (Mar. 4, 1985) R. 32, 72, 93, 114, 118, 407, 410, 545, 550, 567, 571, 649, 806

★ **THE KILLING FIELDS**—(2 hr. 19 min., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the moral implication that a guilty conscience is as painful as incarceration. Sam Waterston's tearful, self-righteous performance doesn't help, but Cambodian refugee Haing S. Ngor is superb. (Nov. 12, 1984) R. 14, 30, 58, 83, 92, 118, 402, 420, 428, 439, 511, 523, 533, 561, 567, 602, 616, 617, 629, 653, 658, 662, 663, 700, 702, 710, 717, 774, 789, 793, 857, 867, 878, 883, 889

KING DAVID—(1 hr. 57 min., '85) Richard Gere stars as David, the biblical hero who rose to become king of Israel. Based on Samuel I and II, Chronicles I, and the Psalms of David. With Edward Woodward, Alice Krige, Denis Quilley. Screenplay by Andrew Birkin and James Costigan. Dir. Bruce Beresford. PG-13. 45, 60, 201, 416, 426, 428, 658, 663, 667, 708, 755, 759, 774, 782, 784, 800, 821, 858, 878, 886

LOST IN AMERICA—(1 hr. 31 min., '85) As writer (with Monica Johnson), director, and star of this infuriating but inspired comedy, Albert Brooks is all over the place and sometimes nowhere at all. Brooks plays a Los Angeles ad man in his mid-thirties who, thwarted at his job, flips out and takes off with his wife (Julie Hagerty) to see the real America. The couple quickly lose their money, however, and America subjects them to all the humiliations visited on the poor and dislocated. *Lost in America* benefits from Brooks's obsessed, free-wheeling comic persona, his manic monologues, and his almost visionary understanding of the character he plays, but the movie suffers from a simplistic script and a narrow outlook. As a parable of self-delusion and life in the eighties, it's brutally honest but thin. (Feb. 25, 1985) R. 62, 93

LUST IN THE DUST—(1 hr. 30 min., '85) A Western spoof about lust, greed, and other strong passions in the desert, starring Tab Hunter as the hero and Divine as a saloon singer. With Lainie Kazan and Cesar Romero. Written by Philip John Taylor. Dir. Paul Bartel. R. 16, 94

MASK—(1 hr. 58 min., '85) A brave, candid, but only moderately interesting film about a grotesquely disfigured boy (Eric Stoltz) who has been brought up by a free-living California biker community (one hot mama—his own—plus many daddies), and who thus never suffers the burden of being treated as something special. The way the movie tells it, the bikers' rough but kindly handling has helped the boy much more than the usual fussy, middle-class solicitude. As the self-destructive but fiercely loving mom, Cher, when photographed in repose, is hauntingly beautiful, and Eric Stoltz, working under heavy plastic makeup, gives a performance miraculously free of self-pity or fake courage. One might trust the movie more if the bikers weren't portrayed as beer-guzzling teddy bears, but director Peter Bogdanovich, returning to a story that has some accessible emotions, does scene after scene of people expressing affection for one another without embarrassing us. Call it an unsentimental tearjerker. With Sam Elliott as a macho man with heart. Written by Anna Hamilton Phelan. (Mar. 18, 1985) PG-13. 25, 33, 72, 93, 104, 105, 114, 118, 201, 205, 210, 211, 223, 236, 306, 407, 408, 414, 422, 426, 448, 450, 518, 528, 531, 544, 554, 557, 567, 603, 616, 628, 633, 635, 649, 663, 664, 667, 700, 708, 714, 716, 717, 722, 732, 746, 752, 773, 781, 795, 800, 803, 807, 819, 821, 841, 846, 862, 876, 888

MISSISSIPPI BLUES—(1 hr. 36 min., '83) In French, Eng. subtitles. Reviewed in this issue. 2

MY NEW PARTNER—(1 hr. 47 min., '84) In French, Eng. subtitles. The comic adventures of a veteran Paris policeman, played by Philippe Noiret, and his young partner, played by Thierry Lhermitte. With Grace de Capitani and Régine. Dir. Claude Zidi. R. 90

★ **A PASSAGE TO INDIA**—(2 hr. 40 min., '84) Large-scale, spectacular, yet also intimate, light on its feet, even debonair. David Lean, 76, builds movies the old way, with brick, mortar and stone. The narrative is solid, the characters pleasingly complex, the society they inhabit recognizably treacherous. Lean, adapting E. M. Forster's classic 1924 novel himself (he also leaned on Santha Rama Rau's stage version), sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mrs. Moore (Peggy Ashcroft) and Adela Quested (Judy Davis), a queer, honest, sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. Making friends with the volatile Indian, Dr. Aziz (Victor Banerjee), the two women journey with him to the Marabar caves, where the sinister echo drives them both mad: Adela brings a charge of assault against Aziz, and the benevolent Mrs. Moore becomes cranky, indifferent, and sour, and goes off to die. Around these spiritual and metaphysical happenings, a large social picture comes into focus. Except for Lean's vagueness with Mrs. Moore, and a rum travelogue ending, the movie is satisfyingly solid, even exciting. Judy Davis, a commanding personality, isn't really convincing as an hysteric. But all the other actors are excellent, including James Fox and Alec Guinness. (Jan. 7, 1985) PG. 20, 45, 50, 94, 213, 231, 234, 410, 413, 418, 447, 500, 511, 530, 535, 545, 559, 561, 601, 644, 666, 702, 716, 720, 747, 778, 789, 792, 827, 842, 868, 878, 882, 885

POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT—(1 hr. 37 min., '85) The rookie cops of last year's popular comedy, *Police Academy*, return to clean up a neighborhood terrorized by gangs. With Steve Guttenberg, Bubba Smith, David Graf, Michael Winslow, Colleen Camp, Howard Hesseman, George Gaynes. Screenplay by Barry Blaustein and David Sheffield. Dir. Jerry Paris. PG-13. 9, 32, 58, 83, 92, 109, 201, 206, 210, 225, 237, 305, 307, 401, 412, 420, 428, 439, 512, 519, 523, 541, 558, 561, 625, 632, 648, 653, 708, 710, 711, 714, 716, 719, 747, 777, 779, 784, 793, 794, 800, 805, 811, 830, 851, 867, 873, 879, 889

PORKY'S REVENGE—(1 hr. 34 min.,'85) The Florida high-school students of *Porky's* in another round of raucous comedy. With Dan Monahan, Wyatt Knight, Tony Ganios, Mark Herrier, Kaki Hunter. Written by Ziggy Steinberg. Dir. James Komack. R. 14, 32, 54, 78, 93, 100, 114, 206, 225, 307, 403, 407, 411, 418, 439, 512, 528, 533, 536, 541, 566, 604, 617, 625, 637, 710, 714, 717, 727, 732, 744, 773, 796, 805, 806, 828, 830, 857, 878

A PRIVATE FUNCTION—(1 hr. 33 min., '84) A satire, written by Alan Bennett, formerly of the *Beyond the Fringe* troupe, about piggishness and hypocrisy during England's postwar austerity years. The film tries very hard to be in dreadful taste. Michael Palin, for instance, stars as a traveling chiropodist, and the cut toenails fly all over the place. But much of the picture is surprisingly muffled. The humor seems caught on the screen, or perhaps behind the screen—it doesn't *play*. See it, though, for Maggie Smith's performance as a provincial Lady Macbeth and Denholm Elliott's acid portrait of an unappeasable anti-Semite and snob. Dir. Malcolm Mowbray. (Mar. 18, 1985) R. 56

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min., '85) Woody Allen's sad-sack comedy about illusion and romance. Cecilia (Mia Farrow), a Depression-era hash-house waitress, is dreamily obsessed with the movies playing at the local theater. One night, while watching "The Purple Rose of Cairo," a swank comedy set in Manhattan, one of the characters, Tom Baxter (Jeff Daniels) steps down off the screen and sweeps Cecilia away. Out in the world he's still a movie character—sappy, limited, completely inexperienced. Daniels makes the perfect, unthreatening bozo, but the movie would have been more exciting if Woody Allen had chosen an actor with the giddy, romantic appeal of, say, Ronald Colman or Leslie Howard. Later, when the self-absorbed Hollywood actor who plays Baxter also shows up, Cecilia falls for him too, and the joke of ordinariness is redoubled. All this drabness gets a little sad. The meaning of the movie's ending is that reality is always a cheat—the only thing that doesn't let one down is fantasy. It's as if the director were saying to the movie audience, "You people may have drab lives, but at least you've got dreams that we talented people have generously given you." It's not the kind of thing a director should ever say, or even imply, out loud. (Mar. 11, 1985) PG. 23, 36, 71, 88, 234, 407, 562, 567, 616, 625, 711, 732, 745, 774, 782, 795, 807, 875

THE RETURN OF THE SOLDIER—(1 hr. 41 min., '84) A shell-shocked British soldier, an aristocrat, returns home from World War I obsessed with the memory of a love affair twenty years earlier, and indifferent to the feelings of his wife and spinster cousin. With Alan Bates, Glenda Jackson, Julie Christie, and Ann-Margret. Based on the novel by Rebecca West; screenplay by Hugh Whitemore. Dir. Alan Bridges. 62

THE SLUGGER'S WIFE—(1 hr. 54 min., '85) When a major-league baseball player meets and falls in love with a rock singer, he suddenly becomes a star: a new romantic comedy written by Neil Simon. With Michael O'Keefe, Rebecca De Mornay, Martin Ritt, Randy Quaid, Cleavant Derricks. Dir. Hal Ashby. PG-13. 24, 30, 60, 94, 109, 206, 234, 401, 413, 418, 422, 427, 512, 526, 533, 536, 541, 545, 601, 629, 658, 663, 700, 702, 709, 745, 747, 755, 775, 783, 791, 794, 795, 801, 805, 810, 827, 842, 857, 864, 867, 886

A SOLDIER'S STORY—(1 hr. 42 min., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, an inverted racist and martinet so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed in tight close-up, is portentous and gravelly, in the Jack Webb manner. Norman Jewison's direction is generally stagy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. (Oct. 1, 1984) PG. 38, 60, 443, 561, 651, 747, 822, 886

★ **STOP MAKING SENSE**—(1 hr. 28 min., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous, energetic but non-egotistical. Director Jonathan Demme works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. (Nov. 5, 1984) 7, 86, 526

★ **STRANGER THAN PARADISE**—(1 hr. 30 min., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 16, 707

★ **A SUNDAY IN THE COUNTRY**—(1 hr. 34 min., '84) In French, Eng. subtitles. A beautiful and moving autumnal film by Bertrand Tavernier about a fictional artist of the Impressionist period who never achieves a unique style and who arrives at the end of his life realizing that he will be forgotten. Monsieur Ladmiral (Louis Ducreux) suffers, for he sees the colors as we all do, without the transforming imagination of a Monet or Cézanne or van Gogh; the failure of his vision kills him. When Ladmiral's grown children come to visit him in the country, he reacts as a much younger parent might—he looks for evidence of his own strengths and weaknesses. He cannot, for instance, forgive his son (Michel Aumont) for selling out on his own ambitions. His daughter, Irène (Sabine Azema), he forgives entirely, for she embodies the heedless spirit he missed in his own life. Tall and noisy, dressed entirely in white, Irène bursts into the movie like a tornado, and stirs her father up. The ending, in which Gabriel Fauré's music sweeps over the images with surprising power, suggests the mixed happiness and anguish of a belated rebirth. (Nov. 26, 1984) G. 16, 213, 422, 528, 559, 667, 723, 782, 821, 852, 879

★ **THE SURE THING**—(1 hr. 34 min., '85) Charming. John Cusack, an eighteen-year-old with a slightly melancholy face, is Walter "Gib" Gibson, an Ivy League freshman with an incredibly fast mouth and zero sexual confidence. Eager for girls yet scared, Gib sets off, at Christmas-vacation time, for the Coast, where his best friend has promised him an introduction to a "sure thing"—a happily promiscuous beach-bunny blonde. Along the way, he accidentally links up with a girl he already knows at school—Alison Bradbury (Daphne Zuniga), who keeps a very serious expression on her face at all times and marks everything down in her schedule book. Out on the road, she and Gib fight, get stranded, get soaked in a downpour; they hole up in bus stations and motels, fight and fight again, and they both lose interest in the sexual partners they set out to see. In brief, *The Sure Thing* is *It Happened One Night Goes to College.* A formula? Yes, but a good one when it works, and Cusack makes it fresh. Despite the background of dorm parties and college girl-groping, this is a delicate movie. Rob Reiner, the director, has a sweet touch. Written by Steven L. Bloom and Jonathan Roberts. (Mar. 18, 1985) PG-13. 25, 32, 92, 109, 234, 403, 407, 519, 523, 529, 530, 535, 566, 660, 705, 714, 719, 745, 777, 791, 794, 795, 848, 878

SYLVESTER—(1 hr. 43 min., '85) An orphaned teenage girl from Texas, determined to stay together with her two brothers, trains with an old cowboy for the equestrian events at the Olympics. With Richard Farnsworth, Melissa Gilbert, Michael Schoeffling, and Constance Towers. Written by Carol Sobieski. Dir. Tim Hunter. PG. 22, 44, 70, 528, 567, 616, 708, 782, 878

THE TIMES OF HARVEY MILK—(1 hr. 27 min., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 3

UP TO A CERTAIN POINT—(1 hr. 20 min., '84) In Spanish, Eng. subtitles. A married, middle-aged Cuban screenwriter, working on a script about a local cult of machismo, falls in love with a strong young woman employed as a dockworker. Dir. Tomas Gutierrez Alea. 2

VARIETY—(1 hr. 40 min., '85) A female writer takes a job selling tickets at a New York porn theater and becomes more and more involved with the patrons and the films. With Sandy McLeod. Written by Kathy Acker. Dir. Bette Gordon. 6

VISION QUEST—(1 hr. 48 min., '85) A high-school senior in Spokane, Washington, hopes that through the power of his will and imagination he will be awarded an athletic scholarship to college. With Matthew Modine, Linda Fiorentino, Michael Schoeffling, and Ronnie Cox. Based on the novel by Terry Davis; screenplay by Darryl Ponicsan. Dir. Harold Becker. R. 32, 413, 442, 504, 530, 535, 547, 548, 574, 609, 616, 638, 644, 645, 660, 666, 745, 874, 882, 886

THE WILD DUCK (1984)—(1 hr. 35 min.) An Australian adaptation of Henrik Ibsen's classic play concerning a harmonious young family whose lives are undone by an outsider who forces them to face their illusions. With Jeremy Irons, Liv Ullmann, Lucinda Jones, Arthur Dignam, Michael Pate, John Meillon, and Colin Croft. Dir. Henri Safran. PG-13. 61

★ **WITNESS**—(1 hr. 54 min., '85) Remarkable. In Peter Weir's new movie (incomparably his best), a hardened Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out in an Amish farm deep in Lancaster County, Pennsylvania, where he protects both himself and a young Amish boy who was the unwilling witness to a murder. This specialist in urban corruption is amused by the spotless Amish, who are harsh, narrow, and exhaustingly virtuous, but also amused at himself for liking them so much. In some ways, he is one of them. But only in some ways. Peter Weir, whose portentous style has always been irritating in the past, brings all the bruising speed to the Philadelphia scenes that one could want, and out in the country he achieves the meditative strength—the tension in quiet—of a master director. The light is soft, the landscapes gentle and nurturing. The detective's violent way of life is criticized, yet such is the pull of violence, and of this particular hero, that the movie only fulfills itself when the hero swings back into action. Still, it's the most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. With the talented Kelly McGillis as the young Amish widow the detective falls in love with. Written by Earl W. Wallace and William Kelley. (Feb. 11, 1985) R. 31, 74, 93, 105, 118, 201, 205, 210, 211, 225, 303, 402, 414, 419, 427, 448, 531, 537, 541, 544, 552, 558, 567, 606, 616, 634, 640, 648, 663, 664, 701, 714, 716, 719, 722, 748, 755, 774, 783, 784, 791, 794, 803, 807, 819, 821, 825, 841, 861, 862, 878, 880

Revivals

AGUIRRE, THE WRATH OF GOD—(1 hr. 30 min., '72) In German, Eng. subtitles. A strange, strikingly photographed, campy allegory about the Spanish conquistadors and the plunder of Peru. The trouble with this film is not its bloody excesses but the insufficiencies of director Werner Herzog's imagination. We never come to understand Aguirre or why he is trusted. With Klaus Kinski. 2

CHLOE IN THE AFTERNOON—(1 hr. 37 min., '72) In French, Eng. subtitles. The last of director Eric Rohmer's "Six Moral Tales" (*My Night at Maud's, Claire's Knee,* etc.), aglow with the ambience of the Parisian workaday world, is an appealing, engrossing, and finely acted story of a cool young businessman, devoted to wife and child, who is attracted to a cool, calculating manipulator of men. With Bernard Verley, Zouzou, and Françoise Verley. 96

ERASERHEAD—(1 hr. 29 min., '77) This first feature directed by David Lynch (*The Elephant Man*) is an experimental horror film about a loner who marries a creepy girl; together they produce a reptilian baby. Much of the black-and-white imagery is both repulsive and fascinating. Lynch has created his own universe—a nightmare world in which, as Jack Kroll put it, the "organic is defeated by the inorganic." It's great, if that's your idea of fun. With John Nance. 13

THE 400 BLOWS—(1 hr. 29 min., '59) In French, Eng. subtitles. François Truffaut's first film and one of his greatest, an exhilarating study (largely autobiographical) of a young boy, Antoine Doinel, who mutinies against petty-bourgeois mean-spiritedness at home and in school. With Jean-Pierre Léaud, in a performance he has never equaled. 86

GANDHI—(3 hr. 7 min., '82) Richard Attenborough's epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Ben Kingsley's performance is extraordinary. With John Gielgud, Edward Fox, Michael Hordern, Martin Sheen, and Candice Bergen. 96

GONE WITH THE WIND—(3 hr. 40 min., '39) Atlanta burns, Scarlett vows she'll never be hungry again, the fellow with the large ears carries her upstairs, and everybody eats it up. Still an enjoyable middlebrow orgy, and a monument to the kind of film that will never be made again. Dir. Victor Fleming. 39

IF . . .—(1 hr. 51 min., '69) An absurdist satire of the cruelty and psychological oppression in a traditional British boys' school, and at times a lyrical ode to the revolutionary spirit, very much of its time. With Malcolm McDowell, David Wood, Richard Warwick, and Christine Noonan. Dir. Lindsay Anderson. 39

THE KING OF COMEDY—(1 hr. 48 min., '83) Martin Scorsese's fascinating but coldly sarcastic and despairing study of a pathological show-business hustler. Robert De Niro is Rupert Pupkin, a man who lives with his mother and aspires to be a famous comic. Obsessed with a Johnny Carson–type entertainer (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. As a mad rich girl who helps Rupert with his schemes, Sandra Bernhard is so charismatic we don't worry about the moral implication of laughing at sickies. With Diahnne Abbott. 96

LAST TANGO IN PARIS—(2 hr. 9 min., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance reaches great eloquence in his extended monologues. Maria Schneider is his partner. Dir. Bernardo Bertolucci. 10

MEAN STREETS—(1 hr. 50 min., '73) Martin Scorsese's love-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel, David Proval, and Amy Robinson. 96

MURDER MOST FOUL—(1 hr. 31 min., '65) A cheerful entertainment based on an Agatha Christie mystery, *Mrs. McGinty's Dead,* with Dame Margaret Rutherford as the indomitable Miss Marple. Dir. George Pollack. 10

NOSFERATU THE VAMPYRE—(1 hr. 47 min., '79) In German, Eng. subtitles. Less a horror film than an extraordinarily beautiful poem of death. Dracula (Klaus Kinski), who cannot die, brings death everywhere. Not just people but the towns and landscapes are drained of life by the time he's through. Dir. Werner Herzog. 39

LE PLAISIR—(1 hr. 37 min., '54) In French, Eng. subtitles. One of Max Ophuls's greatest films, three de Maupassant stories elaborately produced, wittily dialogued, and excellently played by an all-star cast. With Jean Gabin, Gaby Morlay, Danielle Darrieux, Madeleine Renaud, Simone Simon, and Claude Dauphin. 10

RETURN OF THE JEDI—(2 hr. 10 min., '83) The third *Star Wars* film, a resolution of the cycle's themes, featuring spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F. A. O. Schwarz. One is grateful for so much craftsmanship and savvy, but the basic material of *Jedi* is heavy and square—George Lucas has confined the jokes to the costuming and the creatures. With Mark Hamill, Carrie Fisher, Harrison Ford, Billy Dee Williams, and Anthony Daniels. Dir. Richard Marquand. PG. 37, 55, 212, 234, 308, 407, 422, 511, 518, 519, 523, 534, 561, 566, 571, 602, 640, 651, 662, 668, 702, 714, 719, 728, 754, 774, 791, 803, 825, 827, 878, 883

STALAG 17—(2 hr., '53) A juicy, sizzling comedy-melodrama of G.I. life in a German prison camp during World War II. Better and more exciting than the Broadway play on which it was based. With William Holden, Robert Strauss, Harvey Lembeck, Otto Preminger, and Sig Rumann. Dir. Billy Wilder. 95

STARSTRUCK—(1 hr. 35 min., '82) A lively punkette in Sydney tries to make it as a rock singer any way she can, while her fourteen-year-old cousin and manager wheels and deals dressed in his school uniform of knee pants and rumpled socks. These two kids might be Mickey Rooney and Judy Garland in Day-Glo hair, and the movie is sweet, innocent, silly, jumpy, and fun. With Jo Kennedy and Ross O'Donovan. Dir. Gillian Armstrong. 13

SUNSET BOULEVARD—(1 hr. 50 min., '50) Gloria Swanson gives her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden as a kept man, Erich von Stroheim, and Nancy Olson. Dir. Billy Wilder. 95

SUSPICION—(1 hr. 39 min., '41) Mousy Joan Fontaine can hardly believe that gorgeous, ebullient Cary Grant is in love with her. After they marry, disbelief turns to fear that he really loves her money, and wants to kill her so he can have it all. A maliciously entertaining Hitchcock film, even if Fontaine makes you wish Grant would strangle her and get it over with. 89

THE THIRD MAN—(1 hr. 44 min., '49) A tense, thrilling manhunt drama set in postwar Vienna, based on Graham Greene's novel. Catch that perfect zither music. With Joseph Cotten, Alida Valli, Orson Welles, and Trevor Howard. Dir. Carol Reed. 95

THE WRONG MAN—(1 hr. 45 min., '56) A harrowing, engrossing dramatization of the true story of a Queens musician arrested and tried for holdups he did not commit. Well acted by Henry Fonda and Vera Miles. Dir. Alfred Hitchcock. 89

THEATER

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Broadway

Previews and Openings

Monday, March 25

BILOXI BLUES—Matthew Broderick stars in Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Also in the cast: Randall Edwards, Matt Mulhern, Barry Miller, Penelope Miller, Brian Tarantina, Geoffrey Sharp, Alan Ruck, and Bill Sadler. Mon.-Sat. at 8, $25-$35, Sat. at 2, $25-$35, Wed. at 2, $22-$32. Previews now prior to a 3/28 opening. **Neil Simon Theatre,** 250 W. 52nd St. (757-8646). 2 hr., 40 min. All major credit cards. **IRLS**

GRIND—Ben Vereen, Leilani Jones, Timothy Nolen, and Stubby Kaye are the stars of a new musical by Fay Kanin, Larry Grossman, and Ellen Fitzhugh; directed by Harold Prince. It takes place in a burlesque house in 1933, the year of the Century of Progress World's Fair in Chicago, and focuses on the romantic life of a black stripper and her two suitors. With Joey Faye and Lee Wallace. Mon.-Thurs. at 8, Sat. at 2, $30-$45; Fri. & Sat. at 8, $30-$47.50; Wed. at 2, $30-$40. Previews now prior to a 4/11 opening. **Mark Hellinger Theater,** 51st Street & Broadway (757-7064). 2 hr., 20 min. All major credit cards. **IRLS**

JOE EGG—Jim Dale and Stockard Channing co-star in the Roundabout Theatre Company production of Peter Nichols's play titled *A Day in the Death of Joe Egg;* featuring Joanna Gleason, John Tillinger, Tenney Walsh, and Margaret Hilton; directed by Arvin Brown. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $20-$35; Wed. at 2, $18.50-$32.50. Previews now prior to a 4/4 opening. **Longacre Theater,** 220 W. 48th St. (239-6200). 2 hr., 40 min. Major credit cards. **IRLS**

Now Playing

BRIGHTON BEACH MEMOIRS—A comedy/drama by Neil Simon deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Wendy Gazelle, Mark Nelson, Maggie Burke, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **46th St. Theatre,** 226 W. 46th St. (221-1211). 2 hr., 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical comedy set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$47.50; Wed. at 2, $32.50-$42.50; balcony seats $10 performances. **Palace Theatre,** Broadway & 47th St. (757-2626). 2 hr., 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40; Wed. at 2, $25-$40. **Winter Garden Theater,** 1634 Bdway (239-6200). 2 hr., 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hr., 10 min. Major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial Theatre,** 249 W. 45th St. (239-6200). All major credit cards. 2 hr., 45 min. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,,** 247 W. 44th (239-6200). 2 hr., 15 min. ● ● **IRLS**

HURLYBURLY—David Rabe's play about four Hollywood men and their wives and lovers; directed by Mike Nichols. With Frank Langella, Christine Baranski, Danny Aiello, Ron Silver, Jerry Stiller, Susan Anton, and Alison Bartlett. The production's a wonder; the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore,** 243 W. 47th St. (239-6200). All major credit cards. 3 hr., 15 min.

THE KING AND I—Yul Brynner stars in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh; based on the real-life story of an English governess who went to Siam to tutor the crown prince. Featured in the cast are Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Sal Provenza, and Kathy Lee Brynner. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $25-$45; Wed. at 2, $20-$40; thru 6/30 (which is a gala performance). As of 5/7, Wed. at 2, $25-$42.50; all other perfs. $30-$47.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). All major credit cards. 2 hr., 30 min. **IRLS**

LEADER OF THE PACK—Dinah Manoff and Patrick Cassidy star in a musical with book by Anne Beatts, based on an original concept by Melanie Mintz, featuring Ellie Greenwich (as herself today) and her songs of the early '60s together with new material; directed and choreographed by Michael Peters. With Dennis Bailey, Annie Golden, Lon Hoyt, and Darlene Love. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Ambassador Theater,** 219 W. 49th St. (239-6200). 2 hr., 15 min. All major credit cards.

THE LOVES OF ANATOL—A revival of Arthur Schnitzler's memory play with music and dance as adapted and written by Ellis Rabb and Nicholas Martin, starring Stephen Collins, Philip Bosco, Pamela Sousa, Michael Learned, Valerie Mahaffey, Mary-Joan Negro; directed by Rabb. All seats $30 except Sat. eves. which are $33. **Circle in the Square** , 50th W. of Bdway (581-0720). 2 hr., 20 min. **IRLS**

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and John Randolph Jones. . Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3,$22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hr., 10 min. All major credit cards.

NOISES OFF—Carole Shelley, Paul Hecht, Patrick Horgan, Julie Boyd, George Hall, Randle Mell, Alexander Spencer, Diane Stillwell, and Concetta Tomei are now the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. Still the funniest farce on Broadway or anywhere else. Mon.-Sat. at 8, $25-$35; Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50; thru 4/6. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hr., 25 min. All major credit cards. ● **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy; with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, and Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison Theatre,** 240 W. 47th St. (757-7164). All major credit cards. 2 hr. ● ●

PACK OF LIES—Rosemary Harris, Dana Ivey, George N. Martin, and Patrick McGoohan star in Hugh Whitemore's civilized play about two neighboring couples—one English and the other supposedly Canadian—who live in a middle-class suburb of London; directed, with great assurance, by Clifford Williams. With Tracy Pollan, Colin Fox, June Ballinger, and Kaiulani Lee. Harris is superb and the rest of the cast merely excellent. Mon.-Thurs. at 8, Sat. at 2, $12.50-$30, Fri. & Sat. at 8, $12.50-$32.50, Wed. at 2, $12.50-$27.50. **Royale Theatre,** 242 W. 45th St. (239-6200). 2 hr., 10 min. All major credit cards.

THE REAL THING—Nicol Williamson and Laila Robins costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Leslie Lyles, Simon Jones, Anne Marie Bobby, Peter Gallagher, and Campbell Scott. Tues.-Sat. at 8, $25-$37.50; Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th St. (239-6200). 2 hr., 40 min. All major credit cards. ● **IRLS**

STRANGE INTERLUDE—Glenda Jackson stars as Nina in the revival of Eugene O'Neill's 1928 drama about a tempestuous woman and her relationships with three men; directed by Keith Hack. With Elizabeth Lawrence, Edward Petherbridge, Brian Cox. Tues.-Sat. at 6:45; Sun. at 2; $35-$50; thru 5/7. **Nederlander Theater,** 208 W. 41st St. (921-8000). 4 hr., 55 min. All major credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Maryann Plunkett in a musical with score and lyrics by Stephen Sondheim; book and direction by James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35-$45. **Booth Theatre,** 222 W. 45th St. (239-6200). 2 hr., 30 min. All major credit cards. **IRLS**

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; with Hinton Battle, Savion Glover, Ira Hawkins, Wright, Gail Nelson, Barbara Montgomery, Martine Allard; directed by Vivian Matalon; about show-business tradition passed down to a ten-year-old who is a gifted tapper. The dancing of Battle is nothing short of extraordinary, and there are winning performances from all. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$40. **Minskoff,** 200 W. 45th (869-0550). 2 hr., 40 min. Credit cards. ● **IRLS**

TORCH SONG TRILOGY—Harvey Fierstein's *International Stud, Fugue in a Nursery, Widows and Children First,* with Philip Astor, Tom Stehschulte, Chevi Colton, Craig Sheffer, Christopher Gartin, and Diane Tarleton. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes Theatre,** 240 W. 44th St. (944-9450). All major credit cards. 3 hr., 30 min. ● ●

Off Broadway

AS IS—William M. Hoffman's excellent play about a gay couple's attempts to come to terms with the frightening threat to life posed by the AIDS crisis; directed by Marshall W. Mason; with Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, Lou Liberatore, Mark Myers. The acting is remarkable, as is the decor, lighting, and costumes. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50-$25; thru 4/21. **Circle Repertory Theatre,** 99 7th Avenue South (924-7100).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and also for the exacting child. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3; $20-$27.50. **Samuel Beckett Theatre,** 410 W. 42nd St. (594-2826).

BEFORE THE DAWN—Rick Hobard's play, adapted by Joseph Stein from *A Ladies Tailor,* by Alexandr Borschchagovsky. Set in Kiev in 1941, it focuses on the love and friendship that develop between two families, one Jewish and one non-Jewish, on the eve of the devastating event of Babi Yar; directed by Kenneth Frankel. With Jodi Thelen, Katherine Borowitz, Roberta Maxwell, Peter Michael Goetz, Jeremy Peter Johnson. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$25; thru 3/31. **American Place Theater,** 111 W. 46th St. (869-4731).

COMING OF AGE IN SOHO—Play, written and directed by Albert Innaurato, tells of a writer who, while facing a crisis in his life and career, encounters two runaway teenage boys; with John Procaccino, Scott DeFreitas, Ward Saxton, Michael Dolan, Evan Miranda, and Mercedes Ruehl. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 3/31. **Public/Martinson Theatre,** 425 Lafayette St. (598-7150). **IRLS**

CROSSING THE BAR—Michael Zettler's comedy about six saloon keepers who stop at a remote pub on their way to bury a fondly-remembered colleague; directed by Jerry Zaks. With Dick Latessa, Betsy Aidem, Ed Setrakian, Don Perkins, George Guidall, Stan Lachow, Jay Devlin, Brian Hartigan and Frank Hamilton. Tues.-Sat. at 8, Wed. & Sat. at 2:30, Sun. at 3; $10. **Playhouse 91 Theater,** 316 E. 91st St. (831-2000).

THE DEAD MAN'S AGONY—Victor Gil de la Madrid, Carmen Rosario, Iraida Polanco, and Carlos Carrasco in a Spanish farce about love, death and greed, by Esteban Navajes Cortes; directed by Manu Tupou. Performed in English Wed. thru Fri. at 7:30, in Spanish Sat. & Sun. at 2:30 & 7:30; $10; thru 4/14. **Puerto Rican Theatre,** 304 E. 47th (354-1293).

DIGBY—The Manhattan Theatre Club production of Joseph Dougherty's comedy which tells of a man's platonic love for a woman; directed by Ron Lagomarsino; featuring John Glover, Marilyn Redfield, Ralph Byers, Jon Polito, Tony Goldwin, Bernie McInerney, Anthony Heald, and Roxanne Hart. Thru 4/7. Call theater for times. **The Space at City Center,** 131 W. 55th St. (246-8989).

EDEN COURT—Penny Marshall, Melanie Griffith, Ben Masters, and Guy Boyd star in Murphy Guyer's play about two bluie-collar couples living in a trailor park; directed by Barnett Kellman. Tues-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; 4/9-5/1, all seats $18 & $20; from 5/2 all seats $25. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Manhattan Theatre Club,** 321 E. 73rd St. (598-4388).

AN ENEMY OF THE PEOPLE—Roy Dotrice, Ruby Holbrook, Gordon Chater, Paul Sparer, Janet Zarish, Jack Bittner, and Mark Capri are in the cast of the Henrik Ibsen play in which a small-town doctor tries to expose an environmental health hazard in his community; adapted and directed by Frank Hauser. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; 3/27-5/12. **Roundabout Theatre,** 100 E. 17th St. (420-1883).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$22. **Sullivan St. Playhouse,** 181 Sullivan St. (674-3838). ● ●

THE FANTOD—Amlin Gray's play begins as an orderly Victorian household opens its doors to a mysterious stranger; directed by Stephen Katz. Mon.-Wed., Thurs., Fri. & Sat. at 8, Sun. at 3; $12. **Perry St. Theatre,** 31 Perry St. (279-4200).

FOOL FOR LOVE—Katherine Cortez and David Anndrews in Sam Shepard's play dealing with a man and a woman battling for power in a desert motel; directed by the author. Tues.-Fri. at 8, Sat. at 6 & 8:30; Sun. at 3 & 7; $20-$24.50. Circle Rep. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.-Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $21-$24.50. **Astor Place Theatre,** 434 Lafayette St. (254-4370).

THE GOLDEN LAND—An English-Yiddish musical, directed by Howard Rossen, recounting songs and scenes of the immigrant experience, starting at Ellis Island and finishing in Hollywood. Sat. at 8:30, Sun. at 2 & 5:30; $12-$19.50; thru 3/31. **Norman Thomas Theatre,** 111 E. 33rd St. (689-7610).

HANNAH SENESH—Play by David Schechter and Daniel Neiden focusing on the life of the Hungarian-Jewish Freedom Fighter who was caught by the Germans and executed at the age of 22; featuring Lori Wilner; with additional music by Elizabeth Swados. Wed.-Fri. at 8, Wed. at 2:30, Sat. at 7 & 10, Sun. at 2:30 & 5:30; from 4/7. **Cherry Lane Theatre,** 38 Commerce St. (989-2020).

HAVEN—Ellen Barber stars in Joel Gross's play which takes place after W. W. II, and tells of a refugee with a mysterious background; directed by Bruce Ornstein. Wed.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $12-$15. **South Street Theater,** 424 W. 42nd St. (279-4200).

IN TROUSERS—William Finn's musical about a fellow and the women in his life, his high-school sweetheart, a teacher he had a crush on, and his wife; directed by Matt Casella. With Tony Cummings, Sherry Hursey, Kathy Garick, and Catherine Cox. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $25-$28.50. **Promenade Theater,** Bdway at 76th (580-1313).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with loves and careers; directed by Gerald Gutierrez. With Joan Copeland, Alma Cuervo, Stephen Gilborn. Tues.-Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782). ● **IRLS**

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. Wed.-Sat. at 8, Wed. & Sat. at 2, Sun. at 2 & 5:30; $22-$27.50. **Audrey Wood Theater,** 359 W. 48th (307-5452).

A KURT WEILL CABARET—Martha Schlamme and Alvin Epstein star in this collection of Weill's Berlin and Broadway repertoire; $19-$25. Call theater for specific dates. **Harold Clurman Theatre,** 412 W. 42nd St. (594-2370).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this charming and funny play is set in a Skid Row flower shop run by a young botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.-Thurs. at 8, $27.50-$32.50; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $30-$35. **Orpheum Theater,** 126 Second Ave. (239-6200).● ●

THE MAKING OF AMERICANS—Play, based on a novel by Gertrude Stein, with music by Al Carmines, and a libretto by Leon Katz, chronicles the Stein family's life as it travels from Europe to America to Europe; directed by Anne Bogart. Tues.-Thurs. at 8, Fri. at 7 & 9:30, Sat. at 2 & 8; $15-$20; thru 3/30. **St. Clement's Theatre,** 423 W. 46th St. (265-4375).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. With Desiree Coleman and Doris Troy. Thurs. at 8 (all seats for this perf. are $10); Fri. at 8, Sat. at 11 a.m., 2, 5 & 8 p.m.; Sun. at 2 & 5; $15-$20. **Heckscher Theater,** 1230 Fifth Ave. at 104th St. (534-2804). ● ●

THE MUGGER—Steven J. Sher's play concerning an out-of-work construction worker who tries his hand at an alternative career; directed by Phillip Price. With Stewart Zully, John DiCarlo, Jaime Perry, and Evelyn Orbach. Tues.-Sat. at 8, Sun. at 7:30; $12-$20. **The Players,** 115 MacDougal St. (254-5076).

THE MYSTERY OF IRMA VEP—A penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.-Sun. at 8; $18. **Ridiculous Theatrical Company,** One Sheridan Square (691-2271).

THE NORMAL HEART—Larry Kramer's play spans the period of 1981-84 during which time the incidence of AIDS has esculated to epidemic proportions; directed by Michael Lindsay-Hogg. With David Brooks, Brad Davis, Michael Santoro, Concetta Tomei, William DeAcutis, Robert Dorfman, Lawrence Lott, and D. W. Moffett. Tues.-Sun. at 8, Sat. & Sun. at 3; $18, $20; from 4/2. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

A SAFE LIGHT—Adele Prandini's play about the effect of an impending death confronting an artist, her lover, and her best friend; directed by Francine L. Trevens. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 8; $10. A Meridian Gay Theatre production. **Shandol Theatre,** 137 W. 22nd St. (279-4200).

SALONIKA—Jessica Tandy stars in Louise Page's play, set on a Greek island, about an English widow and her 60-year-old daughter who remember and encounter ghosts from the war, including the woman's husband; directed by John Madden. With Elizabeth Wilson, Maxwell Caulfield, Thomas Hill, David Strathairn. Tues.-Sat. at 8, Wed. & Sat. at 3;$18-$20. **Public/Anspacher,** 425 Lafayette (598-7150). **IRLS**

SEPTEMBER IN THE RAIN—John Godber's play about a Yorkshire couple on vacation at a seaside resort who reminisce about their 30-year marriage; with Susan Greenhill and Steven Ryan; directed by David Kerry Heefner. Wed.-Sat. at 8, Sat. & Sun. at 3; Sun. at 7; $11-$14; 3/27-4/21. **Hudson Guild Theatre,** 441 W. 26th St. (760-9810).

THE SINGULAR DOROTHY PARKER—Jane Connell in a one-woman show based on the life, literature, and legend of the 1920s-1930s author, critic, and raconteur. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $6.50 from 4/2-13 only; then from 4/14, $12.75-$18.75. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

SURF CITY—A musical by Danny Jacobson and Barry Vigon focusing on the high feelings, spirit, and fantasies epitomized by the Beach Boys' music; directed and choreographed by Dennis Rosa. With Christopher Seppe, Joie Gallo, Julie Ann Jonson, Gordon Lett, Michael Manasseri, Kevin Mullen, Eda Seasongood, and Randall Weiss. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3, Wed. at 2; from 3/28. **Entermedia Theatre,** 289 Second Ave. (475-4191).

3 GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with Scott Bakula, Jerry Colker and John Kassir in the title roles; directed by Andrew Cadiff. Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7; $26-$30. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

TRACERS—Collaborative play, written and performed by Vietnam veterans, conceived and directed by John DiFusco. Eight men step back in memory to exorcise their wartime and post-wartime experiences. Tues.-Sun. at 8, Wed. and Sun. at 3; $15-$18; thru 3/31. **Public/Shiva,** 425 Lafayette St. (598-7150). **IRLS**

VIRGINIA—Kate Nelligan stars as Virginia Woolf, the high priestess of Bloomsbury, in Edna O'Brien's play. Kenneth Welsh plays Leonard Woolf and Patricia Elliott is Vita Sackville-West; directed by David Leveaux. Tues.-Sun. at 8, Sun. at 3; $18-$20. **Public/Newman,** 425 Lafayette St. (598-7150). **IRLS**

WALK THE DOG, WILLIE—Robert Auletta's tale about a midwestern American family trying to make their way in an off-balance world; directed by Norman Rene. Wed.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $16-$18. **Theatre Guinevere,** 15 W. 28th St. (686-1470).

Theater Companies

APPLE CORPS—Barbara Feldon and Michael Tolan offer a special series of readings. *The Faces of Love,* adapted from the world's great writers; 3/18, 19 at 8. *Portrait of America,* with music arranged and composed by Lee Norris; 3/25, 26 at 8; $8. **Apple Corps Theater,** 336 W. 20th St. (929-2955).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10-$12.50. **Chicago Theater,** 351 E. 74th St. (772-8707).

CITY STAGE COMPANY—Thru 3/31, Tues.-Sun. at 8 with mats. Sat. & Sun. at 3, Moliere's *George Dandin,* in which a country bourgeois marries above his station, and Carl Sternheim's *The Underpants,* which describes a flurry of marital disasters. (Call theater for dates and times.) **City Stage Company Theatre,** 136 E. 13th St. (677-4210).

DRAMATIS PERSONAE—The Strindberg Cycle continues with its performances of *Miss Julie,* about an aristocrat who becomes involved with a servant in her family's home; directed by Steven Baker. Thurs.-Sun. at 8; $5. **Theater,** 25 E. 4th St. (777-2017).

ECHO STAGE COMPANY—Three foreign plays—Andrew Dallmeyer's *Hello Dali,* about the painter genius; Timberlake Wertenbaker's *Abel's Sister,* based on the writings of Yolande Bourcier; Tor Aage Bringsvaerd's *The Land of Otherwise,* a play for children of all ages—played in repertory thru 4/21. Call theater for times. **Actor's Outlet Theatre Center,** 120 W. 28th St. (255-2872).

EQUITY LIBRARY THEATRE—A revival of *Very Warm for May,* the 1939 musical by Oscar Hammerstein II and Jerome Kern; directed by Worth Howe, with choreography by Dee Dee Sandt, performed by members of ELT. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 3/31. **Equity Library Theatre,** 103rd St.& Riverside Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues. Fri. & Sat. at 8:30 & 10:30; $10. **First Amendment Theatre,** 2 Bond St. (473-1472).

FOURTH WALL REP—*The Hogs Are Running Wild, Hey Mr. Rockefeller,* and *Can o'Worms,* political sat-

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ire. Sat. at 8, Fri. & Sun. at 7:30; $5. **Truck and Warehouse Theatre**, 79 E. 4th St. (254-5060).

IRISH ARTS CENTER—Revival of Brendan Behan's *The Hostage*, directed by Jim Sheridan, tells of a British soldier held captive in an Irish brothel. With James Lancaster, Rachel Dowling, Pat McNamara, and Kate O'Toole. Thurs.-Sat. at 8, Sun. at 3; $8-$20; thru 5/6. **Irish Arts Center Theater**, 583 W. 51st St. (757-3318).

JEAN COCTEAU REPERTORY—Oscar Wilde's comedy, *The Importance of Being Earnest;* Edmond Rostand's *The Eaglet (L'Aiglon);* Jean Genet's *The Maids;* Franz Werfel's *Goat Song;* and Edward Radzinsky's *Theatre in the Time of Nero and Seneca.* In repertory thru 5/8, and all seats are $10. Call theater for specific dates. **Jean Cocteau Repertory Theater**, 330 Bowery (677-0060).

LA MAMA ANNEX—*A Samuel Beckett Trilogy,* with Julian Beck, George Bartenieff, and Fred Neumann. Wed.-Sun. at 7:30; $15; thru 3/31. Assurbanipal Babilia's *Exile and the Kingdom,* directed by the author, is about a mystical journey that starts in exile and ends in a metaphysical kingdom. Thurs.-Sun. at 9; $8; thru 4/7. From 3/28, Rob List's *New Voices Party,* a multimedia production telling the facts behind a political story. Thurs.-Sun. at 7:30; $8; thru 4/7. From 4/9, Taylor Meade in Alice Notley's *Anne's White Glove,* a dream peace; directed by James Dickson. Tues.-Sun. at 7:30; thru 4/21; $10. **La Mama Theater**, 74A E. 4th St. (475-7710).

LUNCHTIME THEATRE—Thru 3/29, John Mighton's *Trial Run,* with Ed Hyland and Marcus Olson; directed by David Pratt. From 4/1, Sheila Walsh's *Molly and James,* with Jackie Hahn and Jack Mahoney, directed by Leslie Hoban Blake. Play is about a world in which James Joyce meets his Molly (Bloom). Mon.-Fri. at 12:15 p.m.; FREE (bring lunch, coffee's on the house); thru 4/12. **Quaigh Theatre**, 108 W. 43rd St. (221-9088).

MIRROR REPERTORY COMPANY—Geraldine Page stars as Giraudoux's *The Madwoman of Chaillot,* adapted by Maurice Valency; directed by Stephen Porter, with Carrie Nye, David Cryer, Madeleine Sherwood, Jane White, Sabra Jones, Frank Hamilton. Booth Tarkington's *Clarence,* directed by Arthur Storch, with Geraldine Page, Sabra Jones, Ivar Brogger, Laura Galusha, Phillip Pruneau, John David Cullum. Robert Bolt's *Vivat! Vivat Regina!,* with Geraldine Page as Elizabeth; directed by John Strasberg. $20-$24. Call theatre for dates. **Theatre at St. Peter's**, 54th St. and Lexington Ave. (223-6440).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café Con Leche;* Federico Garcia Lorca's *Bodas de Sangre (Blood Wedding); Puerto Rico: Encanto Y Cancion, music by composers of past and present times;* and the Spanish dancer Pilar Rioja in four different programs. $10-$20; thru April. Call theater for details. **Gramercy Arts Theatre**, 138 E. 27th St. (889-2850).

RIVERSIDE SHAKESPEARE COMPANY—*The History of King Lear,* W. Stuart McDowell's adaptation of Nahum Tate's 17th century version of the tragedy (known as the "happy ending" Lear). Thru 3/31; $6.50 & $8. For performance schedules, phone theater. **Shakespeare Center Theater**, 165 W. 86th St. (877-6810).

ROYAL COURT REPERTORY THEATRE—*The Judgment,* a mystery set in the South, deals with a town that thinks it's above the law; written and directed by Phyllis Craig. Thurs., Fri., & Sat. at 8, Sun. at 3; $7. Gogol's *Diary of a Madman,* directed by Phyllis Craig. *Forever Luscious,* a musical comedy by Larry Templeton and Joseph Apruzzese, thru 4/14. **Royal Court Theater**, 301 W. 55th St. (997-9582).

SOHO REP—Mac Wellman's *Energumen,* a surrealist detective story featuring a team of deprogramming gumshoes and a senator who specializes in shady dealings; directed by Rebecca Harrison. Thurs. & Fri. at 8, Sat. at 6 & 9:30, Sun. at 4; thru 3/31. **SoHo Repertory Theater**, 401 E. 29th St. (679-8828).

STONEWALL REPERTORY—Sarah Dreher's *8 x 10 Glossy,* play about a lesbian's meeting with her sister and mother on the anniversary of her father's death; directed by Jacqueline Allen. Fri. at 8, Sat. at 7, Sun. at 8; $8; thru 4/7. **Westbeth Theater Center**, 151 Bank St. (675-1014).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx;* Tues. & Wed. at 7:30, Sun. at 9:30; $6. Israel Horovitz's *Line;* Tues. & Wed. at 9, Thurs. at 7:30; $6. **13th Street Theater**, 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY THEATRE—A revival of Oscar Wilde's *A Woman of No Importance,* directed by A. Castro, about a mysterious woman who suddenly reappears in the life of an elderly Casanova. Fri.-Sun. at 8, Sun. at 3; $7; thru 5/5. **West Side Theatre**, 252 W. 81st St. (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AH, REFRESHING—Arthur Kopit's *Success Story,* J. Paul Porter's *Thirty Years in Sixty Seconds,* and Mary Steelsmith's *Wacs in Khaki.* Thurs.-Sat. at 8; $8; thru 3/30. **Hartley House**, 413 W. 46th St. (289-2168).

ALL GIRL BAND—A 1940s-styled musical, with book and score by Bradford Craig, tells of a band formed to fill a musical gap left by wholesale army enlistments and its cross-country tour, with a 21-member cast. Tues.-Sun. at 8; $8; thru 4/5. **Musical Theatre Works**, 133 Second Ave. (677-0040).

AMERI/CAIN GOTHIC—Paul Carter Harrison's tale of a couple who come together on the day of King's assassination in Memphis and get caught up in violence; with Moses Gunn and Sylvia Miles; directed by Woodie King Jr. Thurs. & Fri. at 7:30, Sat. & Sun. at 3 & 7:30. **New Federal**, 466 Grand (598-0400).

APRIL FOOL IN OKEECHOBEE COUNTY—Tom LaBar's play about a mystic who invades the lives of a retired couple living in a trailer court. Wed.-Sat. at 8; $6; 3/27-4/20. **American Theatre of Actors**, 314 W. 54th St. (581-3044).

BACK COUNTY CRIMES—Lanie Robertson's drama, with music by Mel Marvin; directed by Jon Teta. Fri. & Sat. at 8, Sun at 3 & 7; thru 3/31; $6. **The Colonnades**, 428 Lafayette St. (673-2222).

THE BAKER'S WIFE—Jack Weston, Kev Gray, and Joyce Leigh Bowden in a musical adapted from Marcel Pagnol and Jean Giono's *La Femme du Boulanger;* music and lyrics by Stephen Schwartz, book by Joseph Stein, choreography by Lynne Taylor-Corbett. $8; thru 4/14 on a varied performance schedule (call theater for times). **York**, 2 E. 90th (534-5366).

BAT MASTERSON'S LAST REGULAR JOB—Don Chastain stars in Bill Ballantyne's play, directed by Charles Siegel, telling how the Old West bumps into the 20th century. Wed.-Sat. at 8; thru 3/30; $8. **Writers Theater**, 133 Second Ave. (777-8927).

BEATRICE ROTH'S TRILOGY—*Seventeen, At That Time I Was Studying Carole Lombard, The Father,* written, directed, and performed by Roth, and all dealing with an excursion into her past in a Jewish community in Pennsylvania. Thurs.-Sun. at 8, $6; 4/4-21. **Performing Garage**, 33 Wooster St. (966-3651).

THE BEST VIGILANTE IN BROOKLYN—Cal Loiacono's play, directed by Emanule Pagani. Wed.-Sat. at 8; $6; 3/27-4/20. **Beckman Theatre**, 314 W. 54th St. (581-3044).

BEYOND THERAPY—Christopher Durang's play about the problems of a couple with each other and with their therapists; directed by Robert Daigle. Thurs. & Fri. at 8, Sat. at 2 & 8, Sun. at 2; $3; 3/29-31. **Brooklyn College Theater**, Flatbush Ave., Bklyn (call 718-434-1900 for travel instructions).

BODY BAGS—Tee Saralegui's drama about memories of Viet Nam experiences nine years after the war; with Felipe Gorostiza, Sharon Taylor, and Leo V. Finnie !!!; directed by Samuel P. Barton. Thurs.-Sat. at 8, Sun. at 3; $6; 3/28-4/14. **Amistad World Theatre**, 508 W. 53rd St. (718-387-1089).

THE CLANDESTINE MARRIAGE—A romantic farce written by the 18th-century actor/manager David Garrick, updated and set in the roaring twenties aboard a private yacht. Wed.-Sat. at 8, Sat. & Sun. at 3; $6; 4/24-5/5. **Repertory Company**, 591 Broadway (595-0896).

COLD AIR—Virgilio Pinera's tale of a woman's struggle to maintain the integrity of her family in pre-Castro Cuba; translated and directed by Maria Irene Fornes. Wed.-Sun. at 8, Sat. & Sun. at 3; $10; from 3/27. **INTAR**, 420 W. 42nd St. (695-6134).

THE CROWS—Sheila MacRae returns to the stage in a black comedy, its theme being the end of civilization, authored by Ethan Ayer; directed by Patrick Brafford; with Jerry Cunliffe, Michael Oberlander, John A. Weaver. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3. **Ohio Theatre**, 64 Wooster St. (279-4200).

DAYZED—Valerie Knight's comedy about office workers; directed by Murray Levy. Fri. at 7:30, Sat. at 8:30, Sun. at 3; $6; thru 4/7. **Off Center Theatre**, 436 W. 18th St. (929-8299).

DOUBLE FEATURE—Harvey Perr's *Songs From the Sea* and *The Invisible Queen,* with music for both plays written and performed by Evan Lurie. The first traces a summer in the lives of three women, the second, a man on the run from strangers of unknown origin. Thurs.-Sun. at 9; $4; thru 4/7. **Theater for the New City**, 162 Second Ave. (254-1109).

DOUBLE BILL—Derek Todd's *A Certain Condition*, directed by Martin Blank; with Brian Markinson and Fred Sugerman; Emshalom Mamon's *Heirlooms*, directed by Derek Todd, with Fred Wambolt, Nancy Kerr, and Kevin Nagle. Thurs.-Sat. at 8, Sun. at 2; $7; thru 4/14. **Art & Work Ensemble Space**, 870 Sixth Ave., fourth floor (213-0231).

THE DREAM OF KITAMURA—Phiip Kan Gotanda's drama, with original music and dance, offers Asian fantasy, mysticism, humor, and, ultimately, tragedy; directed by Jean Erdman. Thurs.-Sat. at 8, Sat. & Sun. at 3; $10-$12; thru 4/1. **Theater of the Open Eye**, 316 E. 88th St. (534-6909).

EASTER—August Strindberg's rarely performed drama. 3/31 & 4/7 at 7; 4/1, 3-6 at 8, 4/8, 9-13 at 8; $10. **Forum Theater**, 358 W. 44th St. (245-5793).

THE EDUCATION OF ONE MISS FEBRUARY: SHARON TWANE—Ralph Pezzullo's look at the desire and aims of women who use their bodies to earn a living; directed by Dana Bate. Thurs.-Sat. at 8, Sun. at 3; from 4/4. **T.O.M.I. at Park Royal Theatre**, 23 W. 73rd St. (279-4200).

THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS—Revival of the Paul Zindel play which focuses on a mother-daughter relationship; with Amy Gordon and Adina Rishe; directed by Michael Ratomsky. **Koch Auditorium**, 245 Lexington Ave. (679-2201).

THE FOOL—Michael Dorn Moody's play about Sir Francis Drake's voyage around the world; directed by Paul Austin. Thurs.-Sun., thru 3/31 at 8. **Image Theater**, 432 W. 42nd St. (564-1786).

FOREVER MY DARLIN'—Dan Owens's play with music which takes place on the same day a rhythm 'n' blues singer kills himself; directed by Duane Jones. Thurs.-Sun. at 8, Sun. at 3; $8. **Richard Allen Center**, 36 W. 62nd St.(489-1940).

A GOOD SPORT—Douglas Mendini's play concerns sex and power in an advertising agency; directed by Michael Pollard Stiles; with Michael Bucklin, Mary Wilbon, and Gilbert Melott. Thurs.-Sat. at 8; $8. **Beckmann Theatre**, 314 W. 54th St. (541-6328).

HARVEST OF STRANGERS—Frederick Timm's comedy about family members trying for new beginnings; directed by David Watson. Thurs. at 8, Fri. at 7 & 10, Sat. at 8 & Sun. at 3; $6; thru 3/31. **Nameless Theatre**, 125 W. 22nd St. (242-9768).

THE HUNCHBACK OF NOTRE DAME—A duet for two men follows the Victor Hugo narrative, written by Dan Hurlin, George Sand, & Cordelia Cammack. Thurs.-Sun. at 8; $8; 3/28-4/28. **Just Above Midtown Theatre**, 503 Broadway (228-3125).

JACK AND JILL—Ernestine Jackson and Lara Teeter in a musical about computers, jazz, and love, by Bob Larimer and Hall Schaefer; directed by Miriam Fond. With Daniel Wooten, Edye Byrde, Raymond Thorne, Jennifer Naimo, Sheila Smith, and David Pendleton.Thurs.-Sat. at 8, Sat. & Sun. at 3; $8. **Riverwest Theatre**, 155 Bank St. (243-0259).

KANGAROO DAYS—Sid Ross wrote and directed this play about a young Brooklyn couple battling through the final hours of their romance. With Adam Heller, Valerie Tomaselli, Debra Cole, Ken Fuchs, Maddie Corman, and Don Gigliotti. Mon. & Tues. at 8; $6; thru 3/26. **Courtyard**, 39 Grove St. (852-5155).

KING WITHOUT A CASTLE—Candido Tirado's play in the "fantastic realist" genre. Fri. & Sat. at 8, Sun. at 3; $6; thru 4/13. **Castillo Theatre**, 7 E. 20th St., 10th floor (505-0170).

LAST OF THE RED HOT LOVERS—A revival of Neil Simon's comedy, directed by Larry Lipp. Thru 3/31; call theater for times; $7. **Our Studios Theatre**, 147 W. 24th St., 2nd floor (807-8464).

LIFE IS A DREAM—Calderon's Spanish classic, translated by Edwin Honig, questions the inevitability of fate. With Michael Cerveris, Dan Moran, Laura Innes, Warren Manzi, Rocco Sisto, Tom Richards; directed by James Simpson. Tues.-Sat. at 8, Sun at 3 & 7; $8. **Ark**, 131 Spring St. (944-9300).

MERRILY WE ROLL ALONG—Revival of Stephen Sondheim's musical about friendship and dreams, presented by the F.I.T. Drama Workshop. 3/28-30 at 8; $7. **Amphitheatre**, 227 W. 27th (760-7711).

MY DEAR HAWTHORNE—Carl A. Rossi's play about the highly creative but troubled relationship between Nathaniel Hawthorne and Herman Melville; directed by Billy Cunningham. Fri. & Sat. at 10, Sun. at 5; $8; thru 3/31. **Stonewall Rep Theater**, 151 Bank St. (675-1014).

MRS. WIGS AND THE CABBAGE PATCH—An adaptation of the '20s melodrama, set to music by Ethyl Eichelberger. Fri. at 10 p.m. Sat. at 11 p.m. Sun. at 3 & 8; $6; thru 3/31. **Chandalier Theatre**, 120 Ave. C (420-8103).

OVERRULED—A one-act farce by George Bernard Shaw concerning the understanding of love and marriage, and the misunderstandings; directed by Fred Fondren; Thurs. & Sun. at 8, Fri. & Sat. at 7; $5. *Lady Bracknell Visits Oscar Wilde*, a comedy by Fred Fondren, plays Fri. & Sat. at 10 & Sun at 3; $7. **Prometheus Theater**, 239 E. 5th St. (477-8689).

THE PARALLEL SEARCH—Michal Hejny's passion play, a homage to Refugee Resettlement executed in poems, music, and monologues; produced by Bohemian Works. Call theater for times; $12. **Jan Hus Church Theatre**, 351 E. 74th St. (288-6743).

PEACE—A version of Aristophanes' most charming comedy, conceived and directed by Jon Michael Johnson. Thurs.-Sat. at 8:30; $6; thru 3/30. **Divine Theatre**, 50 E. 7th St. (228-0811).

PINK—*Pinko or The Artist in Spite of Himself*, a comedy about the contemporary art (graffiti) world. Thurs. & Fri. at 10 p.m.; $5. **8 B. C.**, 337 E. 8th St. (254-4698).

ROUNDHEADS—The American premiere of Bertolt Brecht's play, in a new translation by Michael Feingold, is a satire of racial discrimination; directed by Jerry Roth. Featured is a 29-member cast which sings sixteen songs. Tues.-Sun. at 8, Sun. at 3 (3/31 & 4/14 only); $8; from 3/26. **Classic Theatre at Cubiculo**, 414 W. 51st St. (265-2138).

A SAFE LIGHT—Adele Prandini's play tells of the special relationship of three loving women; directed by Francine Trevens; with Susan Chandler, Vicki Phillips, Teri Sheridan. Thurs, Fri., Sun. at 8, Sat. at 7 & 10; $10. **Shandol**, 137 W. 22nd (279-4200).

SEA ROCK CHILDREN IS STRONG CHILDREN—The Caribbean Theatre of the Performing Arts presents this dramatic comedy with music written and directed by Paul Webster. It is set in Barbados in a redlight district and tells of a youth who has fallen in love with a Rastafarian law student. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 4; $6-$10; from 3/28. **Billie Holiday Theatre**, 1368 Fulton St., Bklyn (718-636-0918).

SNOW LEOPARDS—Martin Jones's play is about an encounter between two sisters from the back country of West Virginia who try to make it in a big city; directed by Licia Colombi; with Giulia Pagano and Alice White. Thurs.-Sat. at 8, Sun. at 3; $8. **Actors Outlet Theater**, 120 W. 28th St. (279-4200).

SONATA FOR A TINKER TOY PIANO—Kerry Kennedy's play of a weary Southern belle and an exceptional child; directed by Judith Joseph. Wed.-Sat. at 8, Sun. at 3; $6; thru 3/31. **Entermedia Marquee Theatre**, 189 Second Ave. (673-6341).

SPOON RIVER, ILLINOIS—Bruce Harmon's play based on characters created by Edgar Lee Masters in his anthology; directed by Frank Doelger. Thru 3/31 (call theater for specifics). **St. Bart's Playhouse**, 109 E. 50th St. (751-1616).

THE THREE SISTERS—Anton Chekhov's drama; directed by Dale Robert McCausland. Fri., Sat., & Mon. at 8, Sun. at 7; thru 3/25; $6. **DRM Studio Theatre**, 40 W. 29th St. (696-1676).

'TIL JASON COMES—Dan Lauria's play, set in the '20s in Boston, tells of an aging Irish immigrant and his insatiable need to acquire possessions; directed by Gerry Anthony. Wed.-Sat. at 8, Mon. at 8, Sun. at 3; $12; thru 3/30. **Raft**, 432 W. 42nd (279-4200).

A TRUE STORY—Gene Ruffini's tale of an American correspondent facing death in Central America; directed by Jane Stanton. 3/29-31, 4/4-21 at 8. Mats. 3/31 & 4/21 at 3. **New Vic Theatre**, 219 Second Ave. (718-852-4096).

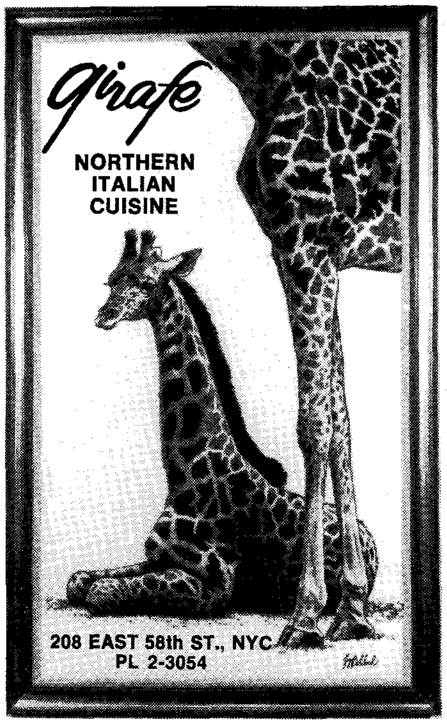
VAMPIRE LESBIANS OF SODOM—Charles Busch's comedy starring the author as Mme. Madeleine Astarte, a great stage actress; directed by Kenneth Elliott. 3/29 & 30 at 9 & 11, 3/31 at 7; $5 & $10. **Limbo Theatre**, 647 E. 9th St. (475-5621).

THE VIENNA NOTES—Richard Nelson's comedy about a United States senator who is writing his memoirs; directed by Carole Rothman; with James Noble, Mia Dillon, Lois Smith, and Gwyllum Evans. Tues.-Sun. at 8, Sat. at 2; $12. **Second Stage Theatre**, 2162 Broadway at 7th St. (944-9300).

WALKING PAPERS—Double bill by Christine White: *Skin Tight* and *Paper Thin*, both concerning a street woman and an actor. Sun.-Wed. at 7:30; $6; 4/1-17. **18th St. Playhouse** 145 W. 18th St. (243-8643).

WOYZECK—Georg Buchner's modern tragedy, adapted and directed by Albert Asermely (who has added a subplot). Wed.-Fri. at 8, Sun. at 2; $8; thru 3/29. **Neighborhood Group**, 420 W. 42nd St. (279-4200).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.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ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ELMER BISCHOFF—Recent large-scale abstract paintings by this member of the Bay Area group of painters, thru 4/13. Hirschl & Adler, 851 Madison (744-6700).

OSCAR BLUEMNER—A retrospective of his landscape paintings, thru 5/4. Mathes, 851 Madison (249-3600).

SUSAN CRILE—Colorful abstract paintings that combine geometry and lyricism, composed of two, three, four or more panels; plus pastel drawings, thru 4/13. Graham Modern, 1014 Madison (535-5767).

TIBOR CSERNUS—Paintings of nudes and still-lifes, in which this artist has made a study of the play of light on figures and materials, thru 4/13. Bernard, 33 E. 74th (988-2050).

FRIEDEL DZUBAS—Recent abstract paintings, 3/23-4/11. Knoedler, 19 E. 70th (794-0586).

JOHN FERREN—Paintings of the '50s and '60s, from his "Garden Series," thru 4/13. Sachs, 980 Madison (734-7795).

KARL GERSTNER—New paintings and sculptural models, thru 4/6. Staempfli, 47 E. 77th (535-1919).

MARSDEN HARTLEY—Paintings and drawings, thru 4/27. Salander-O'Reilly, 22 E. 80th (879-6606).

PAUL JENKINS—New paintings from his "Broken Prism Series," thru 4/27. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

TOM JUDD—Paintings, standing screens and watercolors with images such as oceanliners, cars, palm trees, statues and skyscrapers, thru 3/30. Kerr, 49 E. 82nd (628-1340).

BELA KADAR—A retrospective of works on paper by this Expressionist, a member of Berlin's "Der Sturm," thru 6/30. Kovesdy, 897 Madison (628-6886).

GARY KOMARIN—Cartoon-like paintings of figures, such as cowboys, in bright pigments, by a former student of Guston, thru 4/13. Davidson, 43 E. 78th (734-6702).

LOIS LANE—Recent paintings with whimsical subject matter, thru 4/13. Willard, 29 E. 72nd (744-2925).

EL LISSITZKY—A portfolio of PROUN compositions published in 1923, thru 3/30. Carus, 872 Madison (879-4660).

LOUIS LOZOWICK—"City" prints of the 1920 s and 1930 s, mostly views of New York City during the first half of the century, thru 3/30. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

ROXI MARSEN—New paintings that combine a rich, impastoed texture with spiky gestures of color, thru 3/30. CDS, 13 E. 75th (772-9555).

WILLIAM MCELCHERAN—Sculptures, in terracotta and bronze, and maquettes, that are about the interplay between sculpture and architecture, thru 4/10. Forum, 1018 Madison (772-7666).

RAOUL MIDDLEMAN/WILLIAM UMBREIT—Recent paintings, both landscapes and narrative portraits/New sculpture inspired by farm implements. Thru 4/3. Stone, 48 E. 86th (988-6870).

JAMIE MIHALY—Neo-expressionist paintings that depict the mystical side of man's relationship with nature, thru 4/6. Kouros, 831 Madison (879-5454).

HERMANN DUDLEY MURPHY—Recently-discovered paintings, of Venetian architecture, and landscapes, by this Boston School painter, 3/27-5/11. Graham, 1014 Madison (535-5767).

ODD NERDRUM—Charcoal drawings with a baroque sensibility, by a Norwegian artist, thru 4/30. Hamilton, 19 E. 71st (744-8976).

JOHN PEARSON—Geometric drawings, in pastel, charcoal, conte, and pencil, thru 3/30. Urdang, 23 E. 74th (288-7004).

DOROTHEA ROCKBURNE—Paintings and drawings, 1982-1985, thru 3/30. Fourcade, 36 E. 75th (535-3980).

KARL PETER ROEHL—Contructivist works on paper, in India ink and gouache, from 1921-1926, thru 4/6. Prakapas, 19 E. 71st (737-6066).

ROUGEMENT—Paintings, pastels, watercolors depicting light at different periods of the day in the village of Remoulins, in the South of France, thru 4/13. Facade, 1044 Madison (744-4997).

KURT SCHWITTERS—Paintings, collages, assemblages, objects, books and photographs by this German Constructivist, thru 6/1. La Boetie, 9 E. 82nd (535-4865).

CHARLES SELIGER—Paintings with intricate forms derived from nature, thru 4/20. Schlesinger-Boisante, 822 Madison (734-3600).

SCOTT SHERK—Sculptures inspired by nudes and still-lifes, made of aluminum, wood, paint, plexiglas and light fixtures; plus shadow drawings, thru 4/20. Cecil, 16 E. 72nd (517-3605).

JEANETTE PASIN SLOAN—Paintings and drawings that focus upon the textures and reflections found in a single object, such as a silver goblet, thru 4/6. Einstein, 1018 Madison (628-8782).

57th Street Area

A-ONE/NOC/TOXIC—Graffiti paintings by all three. Thru 4/6. Janis, 110 W. 57th (586-0110).

WALTER ANDERSON—Watercolors from 1940 to 1965, by a Mississippi artist, thru 3/30. Ross, 162 W. 56th (307-0400).

BENNY ANDREWS—Drawings, collages and constructions of imaginary monuments to encircle the nation's Capitol, in order to complete the original architectural plan for Washington, D.C., thru 3/30. Armstrong, 50 W. 57th (582-8581).

PIERO AVERSA—Ink drawings with botanical subject matter, thru 4/6. Brooks Jackson, 52 E. 57th (755-6778).

JACK BEAL—Ten figure drawings in charcoal and pastel, thru 3/30. Frumkin, 50 W. 57th (757-6655).

MAX BECKMANN/MARTIN CHIRINO—Paintings and works on paper by this German Expressionist-/Forged-iron sculptures of a series of abstracted heads. 3/28-4/24. Borgenicht, 724 Fifth (247-2111).

NELL BLAINE—Landscapes and still life paintings with brilliant colors, 3/30-4/24. Fischbach, 24 W. 57th (759-2345).

PETEY BROWN—Loosely-painted canvases depicting beach scenes with figures, also gouaches, 3/26-4/27. Heesy, 50 W. 57th (245-1420).

RICHARD CARBONI—Intensely-colored mixed-media constructions and works on paper, 3/26-4/27. Getler/Pall/Saper, 50 W. 57th (581-2724).

RAFAEL CAUDURO—Paintings that depict the results of urban decay as evidenced in the erosion of walls, both interior and exterior, thru 5/4. Rosenberg, 20 W. 57th (757-2700).

RAY CIARROCHI—Large-and small-scale landscape paintings in oil, thru 4/11. De Nagy, 41 W. 57th (421-3780).

MELL DANIEL—Ink drawings of geometric forms derived from nature, 3/30-4/24. Deutsch, 20 W. 57th (765-4722).

LAWRENCE FANE—Welded steel, bronze, and wood sculptures inspired by rock formations and other elements from nature, derived from specific places in Vermont, thru 3/30. Pearl, 38 E. 57th (838-6310).

TAZUKO FUJII/OI SAWA—Oil paintings and drawings/Oil paintings on tin and drawings. Thru 4/6. Viridian, 52 W. 57th (245-2882).

DAVID HARE—New large-scale paintings with images of lions as a central theme, thru 4/13. Gruenebaum, 38 E. 57th (838-8245).

JASON HUNSINGER—Sculptures of life-size human figures and animals in familiar, instinctive poses, cast in hydrostone, thru 4/13. Zabriskie, 724 Fifth (307-7430).

JON IMBER—Large-scale paintings of monumental figures in intimate poses, as couples; plus pastel drawings, thru 3/30. Munroe, 56 W. 57th (246-9616).

ALEX KATZ/LEE KRASNER—Twelve recent large-scale wall cutouts depicting couples/Charcoal studies of the nude, 1938-1940, that prefigure her lifelong interest in cursive and geometric volume, thru 3/30. Miller, 724 Fifth (246-1625).

ELLSWORTH KELLY—Recent large-scale paintings, some on triangular canvases, all monochromatic with bright pigments, thru 3/30. BlumHelman, 20 W. 57th (245-2888).

WILLIAM KING—Recent sculpture, thru 3/28. Dintenfass, 50 W. 57th (581-2268).

SIMEON LAGODICH—Oil paintings of wooded settings in which strong rays of light seem almost to ignite trees and patches of ground, thru 3/30. Tatistcheff, 50 W. 57th (664-0907).

TERENCE LA NOUE—New paintings on free-hanging, unstretched canvases, with surfaces that have a kind of relief topography, thru 4/6. Siegel, 24 W. 57th (586-0605).

DAVID LIGARE—Allegorical paintings of Greek gods and fables, into which the landscape of northern California has been incorporated, 3/30-4/24. Schoelkopf, 50 W. 57th (765-3540).

FRANK LOBDELL—Four abstract paintings, from 1958-1972, supplemented by gouaches, by this San Francisco Bay area painter, thru 3/30. Oscarsson Hood, 41 W. 57th (750-8640).

BERNARD MAISNER—Sixty small abstract paintings made over the past two years, that use the techniques employed in traditional 13th- and 14th-century illuminated manuscripts, thru 3/30. Markel, 50 W. 57th (581-1909).

MICHAEL MALPASS—Recent steel sculpture combining various metal parts such as rods, nuts and plate, to form complete spheres, thru 4/6. Zarre, 41 E. 57th (752-0498).

CONRAD MARCA-RELLI—Recent collage paintings, thru 4/6. Del Re, 41 E. 57th (688-1843).

JOHN MARIN/CHARLES BURCHFIELD—Watercolors by both, 3/27-4/20. Kennedy, 40 W. 57th (541-9600).

RICHARD MILANI—Pieces made of screen-netting stretched over wood, with paper pulp pushed through it, over which the artist has painted images from cinema and art history, thru 3/30. Baskerville + Watson, 24 W. 57th (582-0058).

KENNETH NOLAND—New painted monotypes, thru 3/30. Emmerich, 41 E. 57th (752-0124).

RICHARD NONAS—Steel floor sculptures, steel wall sculptures and drawings, thru 3/30. Tilton, 24 W. 57th (247-7480).

MARK ROTHKO—Large-scale acrylic paintings from 1969 and early 1970, known as his dark or "black" paintings, also works on paper, 3/29-4/27. Pace, 32 E. 57th (421-3292).

BARBARA SANDLER—Paintings that explore themes such as isolation, loneliness and the interaction of individuals, 3/30-4/25. Segal, 63 E. 57th (486-2297).

STEVEN SINGER—Plate steel sculptures, bent into shapes as diverse as reclining nudes and preying wildcats, thru 4/18. Kornblee, 20 W. 57th (586-1178).

NED SMYTH/BILLY SULLIVAN—Five mosaic reliefs of odalisque figures in dense jungle landscapes /Paintings and drawings about decadence in contemporary society, 3/29-4/20. Solomon, 724 Fifth (757-7777).

JAMES WOLFE—Large-scale painted metal sculptures, 3/30-4/20. Emmerich, 41 E. 57th (752-0124).

TIMOTHY WOODMAN—Painted aluminum relief sculptures inspired by mythology, literature and commonplace activities, thru 3/30. Zabriskie, 724 Fifth (307-7430).

TROELS WORSEL—Paintings and watercolors that mix abstraction and imagery in dislocated spaces and unrelated scale arrangements, with the kitchen and dining room as subject matter, thru 3/30. Alexander, 20 W. 57th (747-3721).

East Village

LYNNE AUGERI—Brush-developed monoprint photographs, self-portraits, that portray the vulnerability and power of naked women, thru 4/7. Greathouse, 337 E. 10th (460-0016).

STEVEN BAIGELMAN—Figure paintings and still lifes, thru 4/4. Vox Populi, 511 E. 6th (477-2279).

ROBERTO BARNI—Monumentally-scaled paintings in the Italian Futurist tradition, the subject matter being interaction between figures, animals and architecture, thru 4/7. Sharpe, 175 Ave. B (777-4622).

PAUL BENNEY—Immense monochromatic paintings depicting mysterious dream imagery, with surfaces built up of layers of feathers, twigs, dirt and gel, thru 4/7. P.P.O.W., 216 E. 10th (477-4084).

ELLEN BERKENBLIT—Small-scale paintings with personal symbols, 3/30-4/28. Semaphore East, 157 Ave. B (475-2130).

SARAH CHARLESWORTH—A series of photographic works entitled "Object of Desire, Part 2," which focus on the universality proposed by popular images of travel, adventure and anthropological photography, thru 3/31. International With Monument, 111 E. 7th (420-0517).

INESSA DE—Paintings that explore dream states, levels of consciousness and human relationships, thru 3/31. Pictogram, 443 E. 9th (865-5476).

MARIANNE EDWARDS/ARINA MALUKOVA—Paintings that celebrate relationships by depicting the intimacies between men, women, children, lovers and friends/Paintings of female figures in primitive environments. 3/28-4/21. Avenue B, 167 Avenue B. (473-4600).

JUDY GLANTZMAN—Painted wood cutouts that are portraits of East Village celebrities, curators, critics, art dealers, thru 4/20. Adams, 504 E. 12th (777-3366).

JODY GURALNICK—Paintings inspired by such artists as Johns, Morandi, and Dubuffet, with imagery reduced to a cartoon-like flatness, placed in incongruous circumstances, thru 4/14. Art City, 439 E. 9th (420-0867).

JOHN HIMMELFARB—Expressionistic paintings of primitive jungle scenes with comic overtones, plus ceramics, thru 4/14. Area X, 200 E. 10th (477-1177).

LIZ * VAL—Collaborative paintings in a series entitled, "Urban Jungle,"with vivid colors and child-like imagery, thru 4/7. Now, 430 E. 9th (674-3211).

ROBERT LOUGHLIN—Romantic portraits of men, in enamel on wood, thru 4/7. Garet, 204 E. 10th (475-8701).

THERESE NORTVEDT—Paintings that depict this artist's relationship to nature, thru 3/31. B-Side, 543 E. 6th (477-6792).

BOBBIE OLIVER—Black paintings with amorphic shapes scratched through the surface, revealing an undercoating of white, thru 4/14. Wolff, 513 E. 6th (460-5844).

CORINNE VERET—Figure paintings and etchings, thru 4/14. Jus de Pomme, 338 E. 11th (674-5389).

SoHo and TriBeCa

PAMELA BENNETT ADER—Paintings with geometric forms, bright colors, plus collages, thru 3/31. Pleiades, 164 Mercer (226-9093).

HANS BELLMER—Drawings, photographs and sculpture by this Surrealist, thru 4/6. Gladstone, 152 Wooster (505-8690).

HOWARD BEN TRE—Free-standing columns, cast in solid glass with patinated copper inlays, which are reinterpretations of ancient Greek architecture, 3/30-4/27. Cowles, 420 W. Broadway (925-3500).

TOM BILLS/CAROLE SEBOROVSKI—Abstract sculpture in concrete and steel/Charcoal and oil stick drawings on paper. Thru 4/20. Manhattan Art, 81 Greene (219-2007).

MEL BOCHNER—Oil paintings on sized canvases, 3/30-4/20. Sonnabend, 420 W. Broadway (966-6160).

WERNER BUTTNER—Eleven large-scale paintings in which the images are an interpretation of the language and meaning of the painting's titles, 3/30-4/20. Metro Pictures, 150 Greene (925-8335).

PETER CAMPUS—Photographs of landscapes in the Hudson Highlands, thru 3/30. Cooper, 155 Wooster (674-0766).

MARINA CAPPELLETTO—Paintings of mysterious, imaginary landscapes on shaped plywood, with thick, painterly surfaces, thru 3/30. Adler, 578 Broadway (925-3336).

WILLIAM CARLSON/JOEL PHILIP MYERS-/DIANE ITTER—Fabricated glass sculpture/Sculptural glass vessels/Works in knotted linen. Thru 3/31. Heller, 71 Greene (966-5948).

COCKRILL/JUDGE HUGHES/MIKE BIDLO—Zany, cartoon-like paintings that use eroticism to show political outrage/A sculptural installation. Thru 4/13. Semaphore, 462 W. Broadway (228-7990).

ALAN COTE—Large-scale paintings that hover between image and abstraction, derived from landscapes, at Washburn, 113 Greene (966-3151)and pastel drawings, at Washburn, 42 E. 57th (753-0546), thru 3/30.

MICHEL DENEE/GILLES MIHALCEAN—Paintings on carved wooden "plaques"/Sculptures that are arrangements of glass, plaster forms and primitive wood figures. Thru 4/13. 49th Parallel, 420 W. Broadway (925-8349).

BRETT DE PALMA—Large-scale paintings with images, such as trees, made of fabric and incorporated as collage, thru 4/20. Shafrazi, 163 Mercer (925-8732).

PORFIRIO DIDONNA/EUGENE LEROY—Recent works on paper which explore rhythm, abstraction and transparency/Paintings of nudes and landscapes, also portraits, with carefully built up layers of oil paint. Thru 4/6. Thorp, 103 Prince (431-6880).

MARCY EDELSTEIN—Large pastel drawings that depict invented places, inspired by dreams and a childhood spent by the ocean, thru 4/6. Condeso-/Lawler, 76 Greene (219-1283).

DAVID LANDIS FICK—A survey of work, from 1977-1984, including large surreal iconographic paintings, and abstract still lifes in pastel, thru 4/10. Milliken, 98 Prince (966-7800).

KENJI FUJITA—Wall pieces that are a combination of sculpture and painting, made of wood, rubber, plastic and cast hydrostone, thru 4/9. Cable, 611 Broadway (420-8011).

DAN GILHOOLEY—Portrait drawings, thru 3/31. Pleiades, 164 Mercer (226-9093).

AUGUSTUS GOERTZ III—Large-scale figurative paintings and mixed-media pieces, thru 3/30. Rentschler, 72 Greene (431-7550).

JULIE GRAHAM—Gestural abtract paintings, 3/27-4/27. 22 Wooster (431-6445).

JULIE GROSS—Paintings, in oil and wax, of symbolic landscapes, thru 4/20. Rosenberg, 115 Wooster (431-4838).

BARBARA GROSSMAN—Recent paintings of figures sitting in interior spaces, thru 4/10. Bowery, 121 Wooster (226-9543).

LONE HOYER HANSEN/KIRSTEN LANGKILDE-/KARIN WESTERLUND—Recent sculpture by three Scandinavians, 3/26-4/13. Central Hall, 386 W. Broadway (226-9215).

RICHARD HULL—New large-scale paintings that join poetic fantasies with a pictorial order which is basically architectural in form, in oil and encaustic, thru 4/3. Kind, 136 Greene (925-1200).

RON ISAACS—Painted trompe l'oeil constructions, thru 4/3. Knowlton, 153 Mercer (431-8808).

CARLA RAE JOHNSON—Mixed-media constructions and drawings, thru 4/17. Soho 20, 469 Broome (226-4167).

MEL KENDRICK—Wooden sculptures that are laminated, drawn on and carved, ranging in height from one to five feet, thru 3/30. Weber, 142 Greene (966-6115).

ANN R. LANGDON—Paintings, prints and sculpture, 3/26-4/13. Ceres, 91 Franklin (226-4725).

JOHN LAVELLE—Paintings of heroic figures from well-known paintings put into banal, everyday situations, thru 3/30. Concord, 451 Broome (925-2994).

VERA LEHNDORFF/HOLGER TRULZSCH—Collaborative photographs taken in Greece and West Germany, thru 4/20. Stoler, 13 White (966-5090).

JOHN MCNAMARA—Eight large-scale abstract paintings with imagery that resembles flying saucers, trees, jellyfish and clouds, thru 4/13. Cutler, 164 Mercer (219-1577).

JAN MENSES—Paintings from his "Klippoth" and "Kaddish" series, 3/31-4/28. Blom & Dorn, 164 Mercer (219-0761).

MARY NAPOLITANO—Recent oil paintings and watercolors of still lifes, thru 4/10. First Street, 386 W. Broadway (226-9011).

NUNZIO—Abstract polychrome plaster shapes which allude to primal elements such as water, shells and vegetation, thru 3/31. Nosei, 100 Prince (431-9253).

DENNIS OPPENHEIM—Large-scale drawings for projects, including Art Park's "Newton Discovering Gravity" and the Alaska project, "Image Intervention," thru 3/30. Sander, 51 Greene (219-2200).

ALEJANDRO OTERO—Sculpture, paintings and

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drawings by a Venezuelan artist, thru 4/4. Allen-/Wincor, 110 Greene (966-1531).

ANTON PERICH—New paintings, thru 4/5. Hirondelle, 476 Broome (925-1538).

DAVID RABINOWITCH—Recent sculpture, thru 4/13. Oil & Steel, 157 Chambers (964-1567).

ED RAINEY—Drawings in a series entitled, "Those Amazing Fly Control Tags!," thru 4/30. Brandt, 568 Broadway (475-2224).

JORGE SALAZAR—Paintings with surrealistic imagery based on Latin-American culture, thru 3/30. Germans Van Eck, 420 W. Broadway (219-0717).

EDITH SCHLOSS—Paintings on canvas and on music scores, 3/26-4/20. Ingber, 460 W. Broadway (674-0101).

ROBERT SCHMID—Paintings on paper with collage that take an ironic look at the '50s, using images from school textbooks and television, thru 4/13. Baum, 109 Hudson (219-9854).

LEONID SOKOV—Figurative wooden sculptures that take an ironic look at contemporary Russian society, thru 3/31. Storefront for Art and Architecture, 51 Prince (431-5795).

RON STREET—Bronze and white epoxy resin sculptures, wall triptychs, and maquettes for large outdoor pieces, thru 4/4. Pietrasanta, 81 Franklin (219-3128).

JACK TWORKOV—Paintings and works on paper from the '70s, thru 4/25. Hoffman, 429 W. Broadway (966-6676).

WALOTSKY—Large mixed-media paintings with illusionistic images, thru 4/14. Martin/Molinary, 152 Wooster (777-4207).

GINA WERFEL—Recent paintings based on Italian landscapes, thru 4/10. Prince Street, 121 Wooster (226-9402).

JOAN WITEK—Paintings with glyph-like strokes and lozenge shapes, in black oil stick and charcoal on raw canvas, thru 3/31. Esman, 121 Spring (219-3044).

BOB WITZ—Small-scale, semi-abstract land and cityscapes, thru 4/27. Herlin, 68 Thompson (431-8732).

Other

AMY CHAIKLIN—Large-scale paintings of women, in Day-glo colors, thru 4/10. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

JEFFREY DENNIS—Small-scale land and cityscapes that depict this artist's personal, somewhat surreal vision, thru 4/13. Ala, 32 W. 20th (741-3344).

NANCY GRIMES—Still-life paintings that emphasize the poetic possibilities of everyday objects, thru 4/6. Jamaica Arts Center, 161-04 Jamaica Ave., Jamaica, N.Y. (658-7400).

TED JEREMENKO—Paintings of early American houses set against simple backgrounds, 3/31-4/27. Pellicone, 47 Bond (475-3899).

JACOB LAWRENCE—A retrospective of paintings, drawings, and prints covering a span of fifty years, thru 4/6. Jamaica Arts Center, 161-04 Jamaica Ave., Jamaica (718-658-7400).

JAN SAWKA—Prints from a series entitled, "A Book of Fiction,"thru 4/13. Pratt Manhattan Center, 160 Lexington (685-3169).

LILL TSCHUDI/JOHN TANDY—Color linoleum cut prints of the 1920 s-1940 s/Abstract black and white wood engravings, 1925-1935. Thru 4/6. Ryan, 452 Columbus Ave. (799-2304).

PAMELA WILSON—Paintings of the New Mexico landscape, thru 4/18. Tower, 45 W. 18th (620-0505).

GROUP SHOWS

Madison Avenue and Vicinity

CENTER FOR AFRICAN ART—54 E. 68th (861-1200). Arts of the Igbo people of Nigeria, including sculpture, masks, textiles, wall painting; thru 6/16.

CHILDS—956 Madison (772-6606). "Women Painters of the 19th and 20th Centuries"—oil paintings and watercolors by Allen, Hills, Patten, Perry, thru 5/4.

DAVIS & LANGDALE—746 Madison (861-2811). Watercolors by English artists of the 18th, 19th, and 20th centuries, including Cox, Dadd, Gainsborough, Rowlandson, West; thru 4/20.

ERICSON—23 E. 74th (737-6155). "Transfigurations"—paintings by Hadjipateras, McCrum, Wilson; thru 4/6.

FOXWORTH—33 E. 65th (772-3460). Box constructions by Cornell, Getz, Gropper, Kline, Lasch, Potenza, Speed, Wehmer; thru 4/20.

GALLERY 10—29 E. 73rd (861-5533). Works by contemporary American Indian jewelers Gail Bird and Yazzie Johnson, plus Navajo pictorial weavings, thru 4/9.

HOFFELD—1020 Madison (734-5505). "With an Eye to Nature," paintings by David, Dunham, Goldberg, Rothenberg, Steir, Robin Winters, Terry Winters; thru 4/27.

HUNTER—695 Park (570-5451). A show that explores repitition in postmodern art, with works by Andre, Borofsky, Darboven, Judd, Levine, Longo, others; thru 4/5.

SPANIERMAN—50 E. 78th (879-7085). Paintings of American life, 1840-1940, by Benson, Brown, Dewing, Homer, Marsh, others; thru 4/6.

57th Street Area

ALEXANDER—20 W. 57th (757-3721). "Drawings by Sculptors"—works by Andre, de Maria, Flavin, Judd, LeWitt, Sandback, Tuttle; thru 3/30.

FRENCH—41 W. 57th (308-6440). "Psychologically Charged!"—large-scale figurative paintings by Birmelin, Fischl, Goodman, Haney, Laderman, McGarell, Witkin; thru 4/6.

FRUMKIN—50 W. 57th (757-6655). Paintings with an "irreverent style," by Colescott, Dean, Freeman, Ferrer, Gingerich, Grooms, Parness, Saul, Warrens; thru 3/30.

HERSTAND—24 W. 57th (664-1379). Masterpieces of African and Oceanic art; thru 4/6.

KENNEDY—40 W. 57th (541-9600). Italian old master engravings and etchings, thru 4/28.

MIDTOWN—11 E. 57th (758-1900). Works by new gallery members, including paintings by Buch, Hallam, Laurent, Sisson; sculpture by Iselin, Langlais, Lyford; thru 4/6.

SAMUELS—11 E. 57th (355-6444). 18th-century Italian and French master drawings, by Battista, Boucher, Cochin, David, Tiepolo, Watteau, others; thru 4/14.

WUNDERLICH—41 E. 57th (838-2555). Botanical, ornithological and sporting prints of the 19th century, thru 5/4.

East Village

CHRISTMINSTER—336 E. 5th (475-8369). Peter Deaett's collection of 87 paint-by-number paintings, done by anonymous, amateur painters between the years 1950-1980; thru 4/7.

KENKELEBA HOUSE—214 E. 2nd (254-5269). Interpretations of "Carnival" by 24 artists; 3/31-4/28.

NEW MATH—505 E. 12th (505-8645). Paintings by Bowman, Pillard, Ruttenburg, Stahl; thru 4/22.

SMITH—339 E. 10th (473-5995). Works about monsters by Bidlo, Kostabi, Prol, Trivieri, Wong, others; thru 4/15.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (226-2158). An exhibition that explores manipulation by the printed and electronic media so as to mold public opinion and thereby create national concensus, with works by Adams, Davis, Golub, Ostrow, Schneemann, Spero, Torres, others; thru 3/30.

ART GALAXY—262 Mott (966-0426). Works by Baer, Gluck, Jensen, Leslie, Resnick; thru 4/6.

ARTISTS SPACE—223 W. Broadway (226-3970). Works by Carpenter, Harbutt, Zaloudek, in an exhibition sponsored by the Mark Rothko Foundation; thru 4/6.

ART PALACE—611 Broadway (473-3178). Works about civilization in all its manifestations, both past and present, by Adams, Clemente, Cox, McLean, others; thru 4/6.

BROMM—90 W. Broadway (732-6196). Figure drawings by Castoro, Graupe-Pillard, Frangella, Pinto, Prol; thru 4/13.

CLOCKTOWER—108 Leonard (233-1096). Works by *Kleiman, Tecau, Rhodes and Victoria; thru 4/7.*

EXIT—578 Broadway (966-7745). Works by Van Dalen, Hafftka, Meyer, Mock, Slonem, others; 3/28-4/20.

FRANKLIN FURNACE—112 Franklin (925-4671). Books by contemporary Japanese artists; thru 4/20.

NICHOLS—83 Grand (226-1243). Oversized silkscreen prints by Basquiat, Bender, Beuys, Kruger, Smyth, others; thru 4/6.

STARKMAN—465 W. Broadway (228-3047). Works by Gosden, Holland, Needham, Parker, Pennington, Reckling; thru 4/6.

TWINING—568 Broadway (431-1830). "Rites of Spring"—a multi-media installation piece, encaustic works on paper, and color photographs by Hamilton, Hoffman, Tress; thru 3/30.

WARD-NASSE—178 Prince (925-6951). Works by Brueggeman, Heaney, Prudic, Tobias; thru 4/11.

WEBER—142 Greene (966-6115). A survey of early and recent work by Andre, Judd, Le Witt, Mangold, Marden, Martin, Morris, Ryman, Smithson; thru 3/30.

Other

LEHMAN COLLEGE—Bedford Park Blvd. West & Goulden Ave., Bronx (960-8731). Paintings, drawings, photographs, and mixed-media pieces to do with the New York subway system, by Abbott, Davis, Grooms, Haring, Marsh, Sloan, others; thru 4/21.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Paintings by Gagnier, Haagen, Lachman, Paulson, Sloane; thru 4/19.

Photography

EUGENE ATGET—Photographs of Paris and its environs, scenes of rural France, gardens, trees, architectural details, street vendors; thru 5/4. Photocollect, 740 West End (222-7381).

DANIEL BABIOR—Hand-painted photomontages in a series entitled, "Urban Transplants," thru 3/30. Urdang, 23 E. 74th (288-7004).

RALPH BARTHOLOMEW—Early advertising photographs made for the Eastman Kodak Company, thru 3/30. Wolf, 30 W. 57th (586-8432).

BURDEN—20 E. 23rd (505-5555). Photographs of American landscapes by Adams, Gowin, Klett, McFarland, Misrach, Shore, others; thru 4/27.

LARRY BURROWS—Color photographs of the Vietnam War, thru 4/13. Miller, 38 E. 57th (319-1800).

NANCY BURSON—Twenty black-and-white futuristic, computer-generated portraits, 3/29-5/12. I.C.P., 1130 Fifth (860-1777).

WILLIAM CHRISTENBERRY—Color photographs of landscapes surrounding Hale County, Alabama, where this photographer was raised, plus four large sculptures of buildings he has photographed, 3/28-4/27. Pace/MacGill, 11 E. 57th (759-7999).

GOETHE HOUSE—1014 Museum Mile (744-8310). Portraits, cityscapes, still lifes and advertising photography, 1929-1933, by Studio Ringl & Pit, Berlin, 3/28-4/27.

I.C.P.—1130 Fifth (860-1777). Photographs from the Sam Wagstaff Collection at the J. Paul Getty Museum, 3/29-5/12.

PAUL LASTER—Thirteen laminated color photographs of street graffiti from the East Village and Lower Manhattan, thru 4/10. Fashion Moda, 2803 Third Ave. (585-0135).

SCOTT MACLEAY—Photographs of people in monkey-like positions, thru 4/19. Pfeifer, 568 Broadway (226-2251).

GERARD MELANGA—Selected photographs, 1980-1984, in a series entitled, "Purity Without Innocence," thru 4/6. 303 Park South (533-0777).

HOWARD ROSENFELD—Large Cibachrome prints of industrial and natural landscapes, thru 4/19. Photo Center, 721 Broadway (598-3939).

JOANN VERBURG/RICHARD MISRACH—Black and white photographs of swimmers, and a series of portraits, taken with an 11 x 14 view camera/Color landscapes, of the Salton Sea, desert fires and a space-shuttle landing. Thru 4/13. Light, 724 Fifth (582-6552).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, *seniors & children 75 cents. For the Floor: An International* Exhibition of Contemporary Artists' Rugs; thru 5/11.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples...Titian Ramsay Peale, 1799-1885; thru April...Mountain of the Mists; thru mid-Sept-

...Captured Motion: Skeletal Studies of S. Harmsted Chubb; thru 6/16.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2; $1 seniors & students. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan...Power and Gold: Jewelry from Indonesia, Malaysia and the Philippines; thru 4/28.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of *Newly Installed Period Rooms...Oriental Carpets from* the McMullan Collection; thru 6/3...Curator's Choice: Islam in Africa; thru 5/20...Robert Fichter: Photographs and Other Works, 1962-1984; thru 5/13...Collages by Irwin Kremen; thru 5/13...The New Path: Ruskin and the American Pre-Raphaelites; 3/29-6/9.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues.10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...Fabled Cloth: Batik from Java's North Coast; thru 4/28...Chinese Gold and Silver from the Tang Dynasty (A.D. 618-907) in American Collections; thru 4/21...Cut Paper; thru 5/12...The Four Continents; thru 5/12...Old Master Prints from the Wallerstein Collection; thru 5/26.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students & seniors $1.75. (Free Tues. 5-8). Modern Masters-...Kandinsky in Paris: 1934-1944; thru 4/14...Frankenthaler: Works on Paper 1949-1984; thru 4/21...A Year With Children; thru 3/31.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. *Closed Sat., major Jewish Holidays.* $2.50, seniors and students $1.50. Israel in Antiquity... Coins Reveal... Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring'85...The National Jewish Archive of Broadcasting - Television Moments 1948-1984; thru Summer'85....Sculpture Court: Menashe Kadishman; thru 6/30.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. .... Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... The Flame and *the Lotus: Indian and Southeast Asian Art from the* Kronos Collections; thru 3/31...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/16...The Camera and the Photograph: Images in Light...Man and the Horse; thru 9/1...The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1...Weavings from the Micronesian Islands; thru 5/5...The Age of Caravaggio; thru 4/14...Early German Drawings, 1400-1600;thru 4/21...The Treasury of San Marco; thru 6/2...John Quincy Adams Ward: Dean of American Sculpture; thru 5/19...Picasso Linoleum Cuts: The Mr. and Mrs. Charles Kramer Collection; thru 5/12...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/30...Revivals and Explorations: Decorative Arts in England and France, 1850-1900; 3/26-9/8...George Inness: An American Landscape Artist; 4/2-6/9. **The Cloisters**, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation...Johann Sebastian Bach, 1685-1750; thru 5/26...Austrian Medieval Manuscripts; thru 5/26...Music in Austria; thru 5/26...Old Master Drawings from the Albertina; thru 5/26.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Continuity and Change: Amish Quilts from the William and Dede Wigton Collection; thru 4/28...Made in New York State: Handwoven Coverlets, 1820-1860; thru 4/28.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... Arctic Art of the Eskimo ...Native Tastes; thru 6/30.. She is the Molder of Containers; thru 5/27.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr. ..Cream of the Crop: The New Couture; thru 6/16...Cityscapes: Prints and Drawings by Gerald K. Geerlings; thru 3/31...Games New Yorkers Play: A Salute to the New York Toy Fair; thru 4/14...The Last Waterfront: Photographs of the Fulton Fish Market by Barbara Mensch; thru 4/28...Fine Figure of a Woman; thru 9/15.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish). New West Wing...Henri Rousseau: Retrospective; thru 6/4...The Drawings of Henri Matisse; thru 5/14...The Work of Atget: The Ancien Regime; thru 5/14...The Work of Atget: Modern Times; thru 5/14...

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection...Winslow Homer: The Croquet Game; thru 5/5...Twentieth Century American Drawings: The Figure in Context.; thru 5/5.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Tues.-Sun. 12-6. Closed Mon. $2.50; students & seniors $1.50, children free...Outpost of Progress: The Paintings of John Hull; thru 4/14...Mia Westerlund Roosen: Recent Sculpture; thru 4/14.

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps .. Firefighting on Parade: 1700-1865 ... Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 3/31... Centuries of Childhood in New York; thru 8/25...Karol Kozlowski: 1885-1969; thru 8/10.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10-6; some collections to 9. . .Literary Gifts; thru 5/31...New Acquisitions: Prints and Photographs; thru 5/17...Treasures from the New York Public Library; thru 5/24...Tribute to Raoul Wallenberg; thru 3/30. **Vincent Astor Gallery at Lincoln Center:** The Caffe Cino and Its Legacy; thru 5/11.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (718-592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested...Hedda Sterne: Forty Years; thru 4/14...Thomas Hart Benton: Chronicler of America's Folk Heritage; thru 5/5...Stephen Zaima: Paintings; thru 4/28.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Tradition and Conflict: Images of a Turbulent Decade, 1963-1973; thru 6/30.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . .1985 Biennial Exhibition; thru 6/2. **Whitney Museum at Philip Morris**, 42nd at Park (878-2550). The Box Transformed; thru 4/25.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 3/28,29 at 10 & 2: Stamps - Worldwide Stamps & Covers including the Alvin A. and Martin Stuart Kahn Collection of Quality U.S. Stamps. On view from 3/25. 3/30 at 10 & 2: Art Nouveau and Art Deco. On view from 3/23. **East, 219 E. 67th St.** (570-4141). 3/26 at 10 & 2: Furniture, Paintings, Decorative Objects and Oriental Works of Art. On view from 3/22. 3/27 at 10: American Paintings, Drawings, Watercol*ors and Sculpture. On view from 3/23. Note: 3/27 at* 2:"Gallery Chat" with Keith Wayne on Oriental Rugs from 1675-1850.

DOYLE—175 E. 87th St. (427-2730). 3/27 at 10: By Order of the Provident Loan Society: Jewelry, Watches, Silverware, Numismatics and Philatelics. On view from... 3/28 at 10: Objects de Vertu. On view from 3/23.

PHILLIPS—406 E. 79th St. (570-4830). 3/27 at 11: Furniture. On view from 3/23. 3/30 at 11: Collectibles - Lead Soldiers and Corkscrews. On view from 3/23.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 3/27 at 10:15 & 2: Important Manuscript Americana, Property of Mrs. Phillip D. Sang. On view from 3/21. 3/28 at 9:30 & 2: Sotheby's Arcade Auctions - American Paintings. On view from 3/23. 3/30 at 10:15 & 2: 19th-Century Furniture, Decorations, and Works of Art. On view from 3/23.

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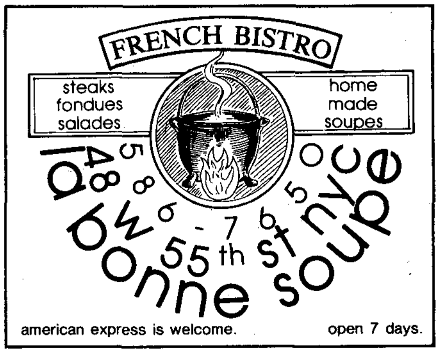
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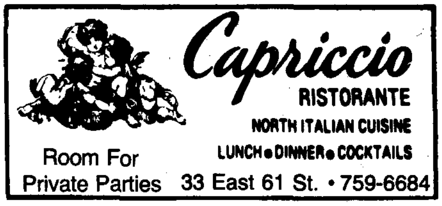
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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

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Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here six days a week, Tues., Thurs., Fri., noon–2, 3–7; Wed. and Sat., 11 a.m.–2, 3–7; Sun., noon–6, depending on availability. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, March 25

CINCINNATI SYMPHONY, Michael Gielen conductor; soprano Phyllis Bryn-Julson. Schoenberg's *Erwartung,* Op. 17; Beethoven's Symphony No. 3, "Eroica." Carnegie Hall at 8. $10–$17.50.

DETLEF KRAUS, pianist. First of a three-concert series in which Mr. Kraus will play the complete Bach Well-Tempered Clavier. Merkin Concert Hall at 8. $10, the series $25.

RUGGIERO RICCI, violinist, with oboist Harry Sargous and the University of Michigan Chamber Strings. Alice Tully Hall at 8. $7.50–$12.50.

ANDRAS SCHIFF, pianist. Bach's Partitas Nos. 5 and 6. Metropolitan Museum at 8. $10.

GILBERT AMY, composer-conductor, soprano Fusaka Kondo, percussionist Gaston Sylvestre, pianist Carlos Roque Alsina. New York premiere of Mr. Amy's *Une Saison en Enfer.* Cooper Union, Seventh St. and Third Ave., at 8. $10.

CHAMBER PLAYERS OF THE LEAGUE—ISCM, with flutist Elizabeth Brown and violinist Mineko Yajima. Works by Kraft (N.Y. premiere), Biggs, Rosenzweig (premiere), Wagemans (N.Y. premiere), Edwards, Karchin (N.Y. premiere). NYU University Theater, 35 W. 4th St., at 8. $5.

CHICAGO, with Alan Kaye. Madison Square Garden at 8. $15, $17.50.

"ZIP! GOES A MILLION"—Jerome Kern's Princess Theatre production, in a concert version conducted by John McGlinn. Carnegie Recital Hall at 8:30. $20.

MARVIS MARTIN, soprano/**CARMEN LUNDY,** jazz performer. Universalist Church, 4 W. 76th St. (865-1094), at 8. Benefit for Third Step Theatre Co. $12.

GEOFREY BONENBERGER, ROBERT LE BLANC, guitarists. St. Paul's Chapel, Bdwy-Fulton, 12:10. Free.

Tuesday, March 26

NEW YORK PHILHARMONIC, Rafael Kubelik conductor; Benita Valente, Claudia Catania, Birgit Finnilae, Philip Creech, Wolfgang Schoene, Norman Andersson, violinists Charles Rex, Kenneth Gordon, and the Westminster Choir. Bach's Cantata No. 50, Suite No. 3, Double Concerto, and *Magnificat.* Avery Fisher Hall at 7:30. $6–$30.

CINCINNATI SYMPHONY, Michael Gielen conductor; oboist Heinz Holliger. Bach-Schoenberg's Triple Fugue in E-flat; Bach-Webern's "Ricercar" No. 2 from *Musical Offering;* Handel's Oboe Concerto No. 3; Maderna's Oboe Concerto No. 3; Beethoven's Symphony No. 7. Carnegie Hall at 8. $10–$15.

KALICHSTEIN-LAREDO-ROBINSON TRIO—Beethoven, Kirchner, Mendelssohn. 92nd Street Y at 8. $9.50–$12.50.

BONNIE HAMPTON, cellist; **NATHAN SCHWARTZ,** pianist. Works by Bach, Schumann, Bolcom (N.Y. premiere), Britten, Turok (N.Y. premiere), Brahms. Merkin Concert Hall at 8. $10.

EKATERINA NOVITSKAYA, pianist. Mozart, Schubert, Chopin. Town Hall at 8. $7.50.

FINE ARTS QUARTET—Shostakovich, Mozart, Schubert. Merkin Concert Hall at 2. $5.

NEW MUSIC CONSORT, with violinist Maryvonne Le Dizes-Richard, soprano Susan Belling. Works by Cage, Maxwell Davies (N.Y. premiere), Towers, Capers (world premiere), Noon (world premiere), Boulez. Carnegie Recital Hall at 8. $8.50.

ROGER WATERS—Radio City Music Hall at 8, thru Thurs. $20, $22.50.

EUGENIA ZUKERMAN, flutist/**ANTHONY NEWMAN,** harpsichordist. Works by Bach and Handel. New York Public Library, Fifth Ave. and 42nd St. (930-0855), at 6. Free (reserve in advance).

BILL OBRECHT, composer-saxophonist. Three premieres of music for tape, saxophones, and piano. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

NEW MUSIC ENSEMBLE, of Indiana University, Harvey Sollberger conductor. Works of Varese, Orrego-Salas (N.Y. premiere), Fox (N.Y. premiere), Babbitt, Eaton. Symphony Space at 8. $7.50.

ST. THOMAS CHOIR/CONCERT ROYAL, with soloists, Gerre Hancock conductor. Bach's *St. John Passion.* St. Thomas Church, Fifth Ave. at 53rd St., at 7:30. $5.

JUILLIARD STUDENT ORCHESTRA, trumpeter Mark Gould. New works by Amram and Pierson, the composers conducting; also works by Hummel, Copland, Bloch, Corelli, Biederbecke. Juilliard Theater, Lincoln Center, at 8. Free (874-7515).

MANHATTAN SYMPHONY CHAMBER ORCHESTRA, Patrick Flynn conducting. Mozart, Stravinsky, Ibert, Schubert. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

ANTHONY BRAXTON AND ENSEMBLE—Jazz. Whitney Museum at Philip Morris, Park Ave. at 42nd St., at 6. Free.

NAOMI JULIANA LEWIN, mezzo-soprano/**CHRISTOPHER OLDFATHER,** pianist. Songs by Rodrigo, Kabalevsky, Britten. Trinity Church, Broadway at Wall St., at 12:45. Free.

REEDS, HORNS, DRUMS, & GONGS—Steven Gorn, Trio Chanteclaire, Olatunji, Chinese Music Ensemble of New York, many others, in "a spring festival of world music." American Museum of Natural History, C.P.W. and 79th St. (873-7507), at 7. $10.

MOSAIC (debut). Yiddish, Ladino, and Hebrew folk songs. Martin Steinberg Center for Jewish Artists, 15 E. 84th St. (879-4500), at 7:30. $3.50.

MARTY NEWMAN, jazz pianist. "A Month of Tuesdays." Blues, ballads, rags, of the '20s, '30s, and '40s. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. $6.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, March 27

ORATORIO SOCIETY OF NEW YORK, Lyndon Woodside conductor, with orchestra and soloists Andrea Matthews, Sheila Nadler, Stanley Cornett, John Ostendorf. Bach's B-Minor Mass. Carnegie Hall at 8. $7–$20.

KEYBOARD CONVERSATIONS WITH JEFFREY SIEGEL—The pianist, with a program called "Mephistophilean Masterpiece," the Liszt B-minor Sonata. Carnegie Recital Hall at 8. $10.

ALBERTO MIZRAHI, with the Hebrew Arts Choir Concert Choir and members of the Zamir Chorale, Matthew Lazar conductor. Cantorial selections and traditional Jewish music by Krause, Janowski, Zilberts, Bloch, others. Merkin Concert Hall at 8. $10.

BARBARA STEIN MALLOW, cellist, with pianist Edmund Battersby. Alice Tully Hall at 8. $8, $10.

KALICHSTEIN-LAREDO-ROBINSON TRIO—See 3/26.

ROGER WATERS—See 3/26.

NEW MUSIC ENSEMBLE OF INDIANA UNIVERSITY—Works by Erb (N.Y. premiere), Sollberger (N.Y. premiere), Wuorinen, Copland. Symphony Space at 8. $7.50.

MUSICAL ELEMENTS, Daniel Asia, Robert Beaser music directors. Works by Lerdahl, Ashley, Thorne, Mayer. Cooper Union Great Hall, Third Ave. and 7th St. (254-6300), at 8. $7.

NEW NOON NOW—Works by David Noon for chamber ensembles and voice, performed by pianist Constance Keene, English-hornist Thomas Stacy, and Dr. Noon's students. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

ANOMY, an all-female electronic ensemble/**BORBETOMAGUS,** with Donald Miller on guitar, Jim Sauter on reeds, Donald Dietrich on reeds. The Kitchen, 59 Wooster St. (925-3615), at 8:30. $6.

JULIANA OSINCHUK, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

DONALD SHEASLEY, baritone. St. Bartholomew's Church, Park Ave. at 51st St., at noon. Free.

CELEBRATE LIFE— Musical drama with a "fresh, personal view of the life of Jesus," book and lyrics by Ragan Courtney, music by Buryl Red. St. Paul the Apostle Church, Columbus Ave. and 59th St. (265-3209), at 8. $4 for two people.

LISA TERRY, viola da gambaist, with harpsichordist Andrew De Masi, flutist Don Hulbert. First Unitarian Church, Monroe and Pierrepont Sts., Brooklyn Heights (787-0517), at 8. $5.

Thursday, March 28

NEW YORK PHILHARMONIC—See 3/26. At 8.

DETLEF KRAUS—See 3/25.

JOEL SMIRNOFF, violinist, with pianist Christopher Oldfather. Sibelius, Wolpe, Mozart, Brahms. Carnegie Recital Hall at 8. $8.50.

MORTON ESTRIN, pianist. Rachmaninoff's 24 Preludes. Alice Tully Hall at 8. $10.

ROGER WATERS—See 3/26.

DANIEL KUPER, guitarist. De Visee, de Narvaez, Haydn, Schubert, Mendelssohn, others. CAMI Hall, 165 W. 57th St., at 8.

DONALD JOYCE, organist. Works by Bach. Church of St. John the Evangelist, First Ave. at 55th St. (675-3652), at 3. $4.

NORTH/SOUTH CONSONANCE—Contemporary instrumental and electronic music, with composer Paul Betjeman and the first performance of his "Slow Burn." Also a work by Max Lifchitz, performed by Times Square Basstet, and works by Thorne, Retzel, Onderdonk. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

GOLDEN FLEECE, THE COMPOSERS' CHAMBER THEATRE—Works by David Macbride, Elias Tanenbaum, and Myron Fink (excerpts from *Jeremiah*). TOMI Terrace Theater, 23 W. 73rd St. (691-6105), at 8 (thru 3/31). $7.

EVALYN STEINBOCK, cellist. Bach's Suites I and VI for Unaccompanied Cello. St. Peter's Church, Lexington Ave. and 54th St., at noon. Free.

SEYMOUR LIPKIN, pianist. Mozart, Bartok, Debussy, Brahms. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

CAROLYN SEBRON, mezzo-soprano/**DOUGLAS MARTIN,** pianist. Music of Handel, Faure, Mahler, Rossini, Copland, Johnson. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ROBERT GALLAGHER, organist. Music written since 1980. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

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MUSIC & DANCE

NEW YORK CONCERTANTE ORCHESTRA, Mete Sakpinar conductor; pianist Sashiko Isihara, flutist Katharine Rawdon. Beethoven, Bach, Brahms. St. Stephen of Hungary Church, 414 E. 82nd St., at 8. *Donation.*

GARY SCHOCKER, flutist. Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

HADASSAH SAHR, pianist. Works by Haydn, Berg, Shawn (premiere), Griffes. Teachers College, Columbia U., Broadway at 120th St., at 7:30. Free.

"THE FOUR SEASONS,"by Vivaldi. Violinists Ik-Hwan Bae, Setsuko Nagata, Janet Orenstein; violist Louise Schulman, cellist Myron Lutzke, bassist Lewis Paer, harpsichordist Robert Wolinsky. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7. $15.

"JOURNEY THROUGH SACRED TIME," by Somei Satoh. Music-theater work created and designed by Manuel Lutgenhorst. Performed by Petr Kotik and the SEM Ensemble, other artists. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn (718-834-8794), thru 3/30, at 8. $12.

WIND ENSEMBLES, of the Conservatory of Music, Brooklyn College, Whitman Hall, near Flatbush and Nostrand Aves. (718-434-1900), at 8. $3.

Friday, March 29

NEW YORK PHILHARMONIC—See 3/26. At 2.

ANDRES SEGOVIA, guitarist. De Narvaez, Haydn, Torroba, others. Avery Fisher Hall at 8. $10–$20.

ANDRAS SCHIFF, pianist. Bach's Goldberg Variations. Metropolitan Museum at 8. $10.

ANTONIO CARLOS JOBIM, with singers and musicians. Carnegie Hall at 8. $15–$25.

THE MUSICIANS' ACCORD—Carnegie Recital Hall at 8. $9.

DOO-WOP AT THE GARDEN VOL. VIII—The Skyliners, the Penguins, the Regents, others. Madison Square Garden, Felt Forum, at 8. $13.50, $16.

JOSE LUIS RODRIGUEZ, "EL PUMA"—Radio City Music Hall at 8. $20–$25.

OPERA ENSEMBLE OF NEW YORK—"From Purcell to Britten," English vocal music. Madison Avenue Presbyterian Church, at 73rd St. (288-1485), at 8. $5.

TRIBUTE TO TRUMMY YOUNG, with Al Grey, Jimmy Knepper, Steve Turre. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $10.

GOLDEN FLEECE—See 3/28.

CELEBRATE LIFE—See 3/27.

WARREN CHIASSON, vibraphonist. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

JOURNEY THROUGH SACRED TIME—See 3/28.

AEOLIAN CHAMBER PLAYERS—Berg's *Vier Stucke* for Clarinet and Piano, Op. 5, in a lecture-performance. Also Haydn's Trio in C, Hob. XV, 27. Lehman Center Theater, Bedford Park Blvd. West, Bronx (960-8715), at noon. Free.

Saturday, March 30

NEW YORK PHILHARMONIC—See 3/26. At 8.

GUARNERI STRING QUARTET—Mozart, Suk, Webern, Turina, Ravel. 92nd Street Y at 8. $11–$15.

SINE NOMINE SINGERS AND BAROQUE ORCHESTRA, Harry Saltzman conductor. Handel's *Israel in Egypt.* Merkin Concert Hall at 7:30. $12.

MUSICA AETERNA ORCHESTRA, Frederic Waldman conductor; violinist Joseph Swensen. Bach's Suite No. 3 in D; Mozart's Violin Concerto, K. 219; *Mendelssohn's Symphony* No. 4, "Italian." Metropolitan Museum at 8. $12.

ST. LUKE'S CHAMBER ENSEMBLE—Music by Dvorak. Town Hall at 8. $10, $12.

ANTONIO CARLOS JOBIM—See 3/29.

METROPOLITAN SINGERS/THE GREEK CHORAL SOCIETY/THE LITTLE ORCHESTRA SOCIETY, *Dino Anagnost conductor; Sheryl King*-Lazzarotti, Maro Partamian, Robert Guarino, Wilbur Pauley. Dvorak's *Stabat Mater.* Greek Orthodox Archdiocesan Cathedral of the Holy Trinity, 319 E. 74th St. (757-5496), at 8. $10–$50.

ALISON HALE, flutist; pianist John Forconi, cellist Christine Scafidi. Carnegie Recital Hall at 5:30. $6.

MARTHA BRODY, violinist/**ALAN MANDEL,** pianist. Carnegie Recital Hall at 8:30. $7.

DOO-WOP AT THE GARDEN—See 3/29.

JOSE LUIS RODRIGUEZ—See 3/29.

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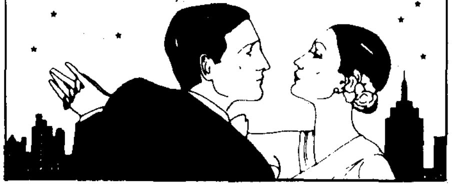

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CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with soprano Bethany Beardslee. Haydn's String Quartet in g, "The Rider"; Berg's Lyric Suite; Beethoven's String Quartet in e, "Razumovsky." Leo Castelli Gallery, 142 Greene St., at 6. $7.

ELLEN SEELING & JEAN FINEBERG'S DEUCE—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

JULIUS GROSSMAN ORCHESTRA, with violinist Peter Winograd. Mozart's Symphony No. 35, "Haffner"; Britten's *Simple Symphony*, Beethoven's Violin Concerto. Alice Tully Hall at 8. $10, $12.

LUIZ BONFA, guitarist, performs his own music. Guitarreria Orozco, 155 Sixth Ave., at 4. $2.50.

LEON BIBB, folksinger, with the folk duo Serious Bizness; Ossie Davis host. Benefit for the New York Eight Defense Committee. Symphony Space at 8. $10, $15.

MS. VINNIE KNIGHT & THE BLUE DEVILS—Jazz. Citicorp, Lexington Ave. and 53rd St., at 6. Free.

"WE CARE FOR THEM"—Benefit concert for Ethiopian refugees and aid in the Sudan, with jazz artists John Abercrombie, Lester Bowie, Eddie Gomez, Jack deJohnettee; also Professor Irwin Corey. Community Church, 40 E. 35th St. (683-5019), at 7:30. $15.

JULIANA OSINCHUK, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

GOLDEN FLEECE—See 3/28. Today at 3 and 8.

CELEBRATE LIFE—See 3/27.

BRONX ARTS ENSEMBLE ORCHESTRA, James Kurtz conductor; Fordham U. Chorus. Haydn's "Lord Nelson" Mass. Fordham U. Church, Bronx Rose Hill Campus, Southern Blvd. (549-1899), at 3. Free.

MINSU LEE, baritone, with pianist Jung Hwa Choi. Schubert, Brahms, Strauss. Wave Hill, Armor Hall, 252nd St. and Independence Ave., Bronx (549-3200), at 3. $6.

QUEENS COLLEGE ORCHESTRAL SOCIETY, Martin Canellakis conductor; violinist Mark Peskanov. Verdi, Tchaikovsky, Satie/Debussy, Ravel. Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 8. $7–$9.

JOURNEY THROUGH SACRED TIME—See 3/28.

Sunday, March 31

BRANDENBURG ENSEMBLE, Alexander Schneider conductor; clarinetist Robert Stoltzman. Handel, Bach, Mozart. Avery Fisher Hall at 3. $16.

MAURIZIO POLLINI, pianist. Works of Schumann, Chopin. Avery Fisher Hall at 8. $10–$20.

FREDERICA VON STADE, mezzo-soprano, with pianist Martin Katz. Songs by Faure, Rossini, Strauss, Floyd, Schoenberg, others. Alice Tully Hall at 8. $16.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with soprano Bethany Beardslee. See 3/30 for program. Today at Alice Tully Hall at 5. $15.

NEW YORK CITY GAY MEN'S CHORUS—"Back to Broadway," a salute with guest artists. Works by Sondheim, Herman, Lloyd Webber, others. Carnegie Hall at 8. $8–$35.

BERLIN OCTET—Beethoven, Rossini, Francaix. Carnegie Hall at 3. $8–$15.

SINE NOMINE SINGERS—See 3/30. Today at 2.

DETLEF KRAUS—See 3/25.

MUSIC FROM MARLBORO—Mozart, Ravel, Beethoven. Town Hall at 2. $4–$6.

DELOS STRING QUARTET—Dvorak, Suk. 92nd Street Y at 8. $7.50–$10.

EMANUEL BOROK,violinist (N.Y. recital debut), with pianist Tatiana Yampolsky. Mozart, Prokofiev, Debussy, Ravel, Bolcom. 92nd Street Y at 3. $7.50–$10.

JON KLIBONOFF, pianist. Mozart, Mendelssohn, Brahms, Beethoven. Carnegie Recital Hall at 2. $8.

SOVIET EMIGRE ORCHESTRA, Lazar Gosman violinist-conductor; oboist Henry Schuman. Works by Bach and others. Carnegie Recital Hall at 8:30. Benefit.

SUNSPLASH USA—Reggae concert with many artists. Radio City Music Hall at 7. $20.

RON MASKER, tenor/**EVA TAN,** soprano, with pianist Dan Glover. Mendelssohn, Bizet, Kalman, Gilbert and Sullivan, others. Ann Goodman Recital Hall, 129 W. 67th St. (362-8060), at 8:15. $5.

LEAGUE-ISCM—"Double Exposure," with pianists Alan Feinberg and Aleck Karis, violinist Rolf Schulte, hornist William Purvis. Ligeti, Maxwell Davies, Carter, Kurtag. Symphony Space at 8. $3.

DARIUSH DOLAT-SHAHI, composer-instrumentalist. Recital with lecture on folk, classical, and modern Persian music. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $4.

DUO APPASSIONATO—Flutist Karen Fuller, cellist Lawrence Zoernig. Bach, Cirri, Lasso, others. Retreat House of the Redeemer, 7 E. 95th St., at 3. $5.

MICHAEL MCFREDERICK/MARYA MARLOWE—Classical music. Citicorp Market, Lexington Ave. and 53rd St., at noon. Free.

DONNA WISSINGER, flutist/**ELIZABETH DIFELICE,** pianist. Griffes, Barber, Rorem, others. New-York Historical Society, C.P.W. and 77th St., at 2. Free with museum admission.

GOLDEN FLEECE—See 3/28. Today at 3 and 7.

DARIUSH TALA'L, others, with music of the Persian court. Alternative Museum, 17 White St. (966-4444), at 8. $10.

IMPROVISATION ENSEMBLES—Hal Freedman, Jeffrey Schanzer, Tom Varner. The Kitchen, 59 Wooster St. (673-8794), at 8. $5.

OMNI ENSEMBLE—Works by Bach, D.Scarlatti, Handel. Brooklyn Conservatory of Music, 58 Seventh Ave. at Lincoln Pl., at 7:30. $6.

"THE FOUR SEASONS"—See 3/28. Today at 4.

BROOKLYN PHILHARMONIC CHAMBER ENSEMBLE, Tania Leon conductor-pianist. Works by women composers. Prospect Park Picnic House, P.P.W. and 5th St., Brooklyn, at 2. $4.

ANN ZALKIND, pianist/**STAN KURTIS,** violinist. Bach, Mozart, Ibert, others. Vladeck Hall, 74 Van Cortlandt Park So., Bronx, at 2. Free.

LEHMAN COLLEGE COMMUNITY BAND, Jerome Sala conductor; flutist Linda Tauber, violinist Catherine Hyatt. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx, at 3. Free.

NEW MUSIC CONSORT, Valerie Capers pianist-composer. Works by Capers, Cage, others. P.S. 86, 87-41 Parsons Blvd, Jamaica, at 3. Free.

CONCERTS IN CHURCHES—Recorder player Marion Verbruggen (N.Y. debut), with chorus and a baroque orchestra, Walter Klauss conductor; Vivaldi, Bach, Sammartini, Handel. All Souls, Lexington Ave. and 80th St., at 7. $6. . .Soprano Teresa Eldh. Jan Hus Presbyterian, 351 E. 74th St., at 4:30. $5. . .Bach Vespers, with choir and soloists, Frederick Grimes conductor-organist. Cantata 182; Prelude and Fugue in D. Holy Trinity Lutheran, C.P.W. and 65th St., at 5. Offering. . .Oratorio Society of Queens/Sacred Music Society of the church/St. Thomas the Apostle Choir, Richard Pretzer conductor. Faure's *Requiem*, and works by Mozart, Mascagni, others. Our Lady Queen of Martyrs, Ascan Ave. and Queens Blvd., Forest Hills, at 3. Free. . .James R. Lawson, carillonneur. Transcriptions of music by Haydn. Riverside, the Drive at 122nd St., at 3. Free. . .Orchestra of St. Luke's, church choir, with soloists; James Litton conductor. Bach's *St. Matthew Passion*. St. Bartholomew's, Park Ave. at 50th St.; Part I, at 4; Part II at 7:30. $5, or $3 for one section only. . .Josephine Livoti, vocalist, with Bross Townsend, Paul West, Idris Muhammad, Arnie Lawrence, Linda Shreve. Jazz Vespers, St. Peter's, Lexington and 54th, at 5. Free.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. 3/25 at 6:30: Wagner's *Die Meistersinger*, Perick conducting; with Haeggander, J. Alexander, Rendall, Peter Strummer (debut), Raffell, Howell. 3/26 at 8: Verdi's *Ernani*, Fulton conducting; with Mitchell, Mauro, Elvira, Plishka. 3/27 at 8: Puccini's *Tosca*, Sinopoli conducting; with Behrens, Domingo, MacNeil, Tajo. 3/28 at 8: Gershwin's *Porgy and Bess*, Levine conducting; with R. Alexander, Martin, Tyler, Mosley, Thacker, Thompson, Arnold. 3/29 at 8: *Ernani*; same as 3/26. 3/30 at 2: *Tosca*; same as 3/27 (broadcast, WQXR). 3/30 at 8: *Porgy and Bess*; with R. Alexander, Martin, Quivar, Estes, Williams, Baker, Arnold.

Other

THE IMMORTAL HOUR, by Rutland Boughton. Bel Canto Opera, Victoria Bond conductor; Frank Corsaro director. Joan of Arc Junior High School, 154 W. 93rd St. (582-5276). 3/30 at 8; 3/31 at 2:30. $15.

MANON, by Massenet. Manhattan Opera Workshop, Trinity School Theater, 101 W. 91st St. (718-834-0129). 3/28, 30 at 8. $5.

FAUST, by Gounod. Amato Opera, Bowery and 2nd St. 3/30 at 7:30; 3/31 at 2:30. $8.

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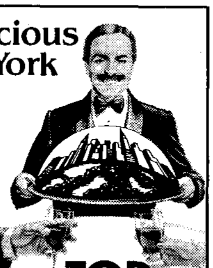

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LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 3/27–4/7: Lehar's *The Merry Widow.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

LA CLEMENZA DI TITO, by Mozart, in English. Strawberry, a new company. Donnell Library Center, 20 W. 53rd St. (877-4808), 3/31 at 2. Free.

Dance

The Joffrey Ballet
At the New York State Theater

THROUGH MARCH 31. $5–$35. 3/26 at 8: *The Taming of the Shrew.* 3/27 at 8: *Light Rain, Love Songs, Night, Trinity.* 3/28 at 8: *Dream Dances, Parade, Ketentanz.* 3/29 at 8: *Light Rain, Cloven Kingdom, Night, Trinity.* 3/30 at 2: *Les Patineurs, Italian Suite, Le Beau Danube.* 3/30 at 8: *Dream Dances, Parade, Jamboree.* 3/31 at 2: *Suite Saint-Saens, The Moor's Pavane, Offenbach in the Underworld.* 3/31 at 7:30: *Light Rain, Love Songs, Night, Trinity.*

Sydney Dance Company
At the City Center Theater

THROUGH MARCH 31. $10–$25 (247-0430). 3/26, 27, 28, 29 at 8: Graeme Murphy's *Some Rooms.* 3/30 at 2 and 8, 3/31 at 2: Murphy's *Wilderness,* his *Homelands,* and Louis Falco's *Black and Blue.*

Other

PILAR RIOJA—Spanish dance in several moods and styles. Repertorio Espanol, Gramercy Arts, 138 E. 27th St. (889-2850). Thru 4/8. 3/26, 29 at 8: *Cascabel.* 3/27, 28 at 8; 3/30 at 3; 3/31 at 7: *Sprite.* 3/31 at 3: *Duende.* $15, $20.

BEYOND CONTROL—Rhonda Martyn presents new work, also solos by Ann Carlson and Mark Morris. Elinor Coleman Dance Studio, 153 Mercer St. (924-0077), 3/29–31 at 8. $7.

BLACK PEARL DANCERS—Off Center Theater, 436 W. 18th St. (929-8299). Thru 4/7: Fri. at 8:45, Sat. at 9:15, Sun. at 4:45. $5.

BROOKLYN DANCE THEATER—Work by Jan Hartmann, Ichinohe, and Assante. Brooklyn College Gershwin Theater, Flatbush and Nostrand Aves. (718-434-1900). 3/29, 30 at 8; 3/31 at 2. $4.

BUCKET DANCE THEATRE—Premieres by Garth Fagan. Joyce Theater, 3/26 at 7:30; 3/27–30 at 8; 3/31 at at 2 and 7:30. $15.

DOUGLASS DUNN & DANCERS—Two premieres, and a third work. Emanu-el Midtown Y, 344 E. 14th St. (673-2207). 3/30, 31 at 8. $8.

JOE GOODE DANCE THEATRE COMPANY—Cuuningham Studio, 463 West St. (924-0077). 3/29, 30 at 9. $5.

LAURA PAWEL DANCE COMPANY—Premieres of three new dances. Eden's Expressway, 537 Broadway (873-9073). 3/29, 30 at 8. $6.

MARLEEN PENNISON COMPANY—Three works based on life in her native South. Marymount Manhattan Theater, 221 E. 71st St. (924-0077), 3/28–31; Thurs.–Sat. at 8; Sun. at 3. $8.

MICHIYO & DANCERS—Modern jazz dance. Continental Insurance atrium, 180 Maiden Lane, 3/27 at 12:15. Free.

MEL WONG DANCE COMPANY—"Buddha Meets Einstein at the Great Wall," a mutimedia collaboration with Michael Janne and Ron Rocco. Asia Society, 725 Park Ave. at 70th St. 3/30 at 8. $20.

PHYLLIS LAMHUT DANCE COMPANY—Premiere of *Klein Kunst,* with music by Ben Hazard. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 3/28–30, 4/4–6 at 8; 3/31, 4/7 at 3. $7.

RIVERSIDE DANCE FESTIVAL—Choreo Showcase II, with Friedman, Shulman, May, Lee, Taliaferro. 3/27, 29 at 8; 3/31 at 2. Riverside Church, the Drive at 122nd St. (864-2929). $7.

SANDRA BENSON, in "Basic Training," an all-premiere program, music by David Simons. New Dance Alliance, 182 Duane St. (226-7624), 3/29-31 at 8. $6.

TIMEBENDERS UP AND ABOUT, new dances by Becky Siegel. Cash Performance Space, 10 E. 18th St. (924-7882). 3/29, 30 at 8. $6.

YOUNG PEOPLE'S THEATER DANCE ENSEMBLE—St. Joseph's Church, 856 Pacific St., Brooklyn (718-783-1393). 3/28, 29, 30 at 8; 3/31 at 6. $5.

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OTHER EVENTS

Happenings

SPRING BEING OFFICIALLY HERE AT LAST, consider these cheering grace notes and highlights: Macy's annual floral extravaganza opens 3/31 to nourish the eye and the nose equally through 4/6, at the Herald Square store. In the Broadway windows (Florentine gardens) through the main floor (azaleas, six-foot rhododendrons, roses, and cacti), plantings will replicate the natural habitat of each bloom and branch. Beautiful...The 1985 Westchester Spring Garden and Flower Show is on at the County Center in White Plains, 3/28–31; 10–10, except Sun. 10–6. $5, in advance $4.50. "The Gardens of Westchester" is the exhibit theme, and you can "visit" nurseries, the New York Botanical Garden, Sleepy Hollow, et al. through their displays.There'll be a marketplace and seminars, clinics and demonstrations...The Urban Park Rangers (see Tours, below) will offer their four-part course on street-tree pruning in various locales around the boroughs, beginning in Brooklyn 3/30, 31. It costs $15, and you get a certificate. Phone 679-4481 to sign on...The Brooklyn Botanic Garden, 1000 Washington Ave., opens its Conservatory flower show 3/30, and it continues for two weeks...And Wave Hill, in the Bronx, will teach you how to make stone troughs suitable for growing alpine plants in, for terrace or garden. Date is 3/30, 10 a.m.–noon. $12 (549-3200); must register.

ENTERTAINMENT NOTES—Theater in an off-the-beaten-path spot can be fun, and when the play is the old favorite about the dotty and lovable but murderous sisters, Joseph Kesselring's *Arsenic and Old Lace,* the fun doubles. The United Nations Theatre Group performs 3/26–30 at 7:30 in the Dag Hammarskjold Library Auditorium, and tickets are $8; phone producer Martin Reed (754-8321) to reserve. Cast and crew are from eleven member nations...Geraldine Page reads Carson McCullers's *The Ballad of the Sad Cafe,* at the 92nd Street Y 4/1 at 8. Tickets are $8 (427-6000)...Bulgarian music and dance is the fare at the Ethnic Folk Arts Center 3/29; 179 Varick St., between Charlton and King Sts. (691-9510). You can learn the dances beginning at 8, then join in on the live-music dance party—drums, accordion, and singers. $5.50 admission...Passover will be observed at the 92nd Street Y, Lexington Ave., beginning 3/31 with a family holiday workshop, 2–4, focusing on the rituals of the seder; $10. Then 4/5 at 6:30 and 4/6 at 6, you can take part in a seder; these are $28, children under 18 $15. Must reserve (427-6000, ext. 162).

THE VIOLENT UNIVERSE—The current sky show at the Hayden Planetarium, C.P.W. at 81st St. (873-1300) is narrated by Vincent Price and examines such phenomena as black holes, exploding galaxies, and the birth of our own solar system. You also visit stars, including the sun, and watch the blast of a supernova. Thru June 24, weekdays at 1:30 and 3:30, weekends hourly between 1 and 5. $2, $3.75

CALENDAR NOTES—The Empire Cat Club will hold its 68th annual Championship and Household Pet Cat Show 3/30, 31 at the Passenger Ship Terminal on the Hudson, Pier 88, at 50th St. (parking entrance at 55th). 10 a.m.–7; $5, children and seniors $3...A Yiddish Book Fair and Klezmer Concert is on at the Workmen's Circle, 45 E. 33rd St. (889-6800), 3/31, noon–4. There'll be greeting cards, records and cassettes, and a $2 table...If you're down Meadowlands way in New Jersey, drop in for a look at Supercrafts and its 150 juried exhibitions in all media and styles. Dates are 3/29, 6–10; 3/30, 11 a.m.–10; 3/31, 11–6; $3.50, children $1.50. Entertainment and demonstrations, too.

Tours

TOUR WITH THE MUNICIPAL ART SOCIETY—(935-3960). Behind the Wall: How Buildings Work: 3/26 at 12:30, the Empire State Building. $8.

LOWER EAST SIDE ARTISTS' STUDIOS—Visit with the Floating Gallery (254-3690). 3/30 at 1; $12. Phone for meeting place.

TOURS WITH ALLEY POND ENVIRONMENTAL CENTER—(718-229-4000). Both these 3/30: at 10 a.m., a guided walk through Udall's Cove; $2; phone for meeting place. At 2, meet on steps of the Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., for a tour of the church, its museum and gardens; $4.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext. 179). 3/31, an "Illustrious Women" visit to visual artist Nancy Holt and owner-chef Ann Rosensweig at the latter's Arcadia restaurant; $12. 3/31, an Artists' Hospitality Tour in Tribeca; $13. 4/1 at 3, tea at Windows on the World; $18. 3/31, tours in Brooklyn's Carroll Gardens and on the Lower East Side; each 11 a.m.; $8.

INWOOD HILL PARK—"The Rocks Remain, Inwood's Geology." 3/31 at 1, meet at flagpole, near Isham St. entrance. $1.

BRONX SOUTH COAST, to Hunts Point, with the Shorewalkers of N.Y. (663-2167), 3/31 at 9:30 a.m. Meet on SE corner of Grand Concourse and 149th St., and walk until 3. $3.

INWOOD HILL PARK NATURE TRAIL—The Urban Park Rangers guide you. Meet them, 3/30, at 1, at the Isham St. and Seaman Ave. entrance to the park. Free (397-3091).

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture (226-1426). Mon.–Fri. at 10 a.m. $5.

HARLEM SPIRITUALS—(275-1408). Gospel and Spirituals tour, Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $22, reserve by 1 p.m. Sat...Soul Food and Jazz tour, Fri. and Sat., 7:30–midnight, with dinner, jazz, and drinks. $52; reserve 24 hours ahead.

NATURE WALKS—New York Botanical Garden, Bronx (220-8700): Guided tours of the natural areas Sat. at 10:30 a.m.; $1.75; meet at the Watson Bldg. Canceled if heavy rain. 3/30, the Forest area...Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): A walk in the Wetlands, each Sun. at 1; $1. Woodlands walks first and third Weds. at 10 a.m.; $1...Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): 3/30 at 2:15, an early-spring walk to look for wildflowers and butterflies. A greenhouse-and-garden walk, every Sun. at 2:15. Free with weekend admission, $2.

URBAN PARK RANGERS—Tours and workshops; free unless noted. **Bronx:** 3/30 at 1, meet at Pelham Bay Environmental Center, across from Orchard Beach, section I, for a workshop on the flounder, a native flat fish (548-7880). 3/31 at 10 a.m., meet at Rice Stadium parking lot, Pelham Bay Park, for a bird walk (phone as above)...**Brooklyn** (718-856-4210): 3/30 at 10 a.m., a nest-box-building workshop; reserve for this one. 3/31 at 1, meet at Grand Army Plaza for a walk over the hills of Prospect Park ...**Manhattan** (379-3091): 3/30 at 2, meet at Riverside Dr. and W. 72nd St., to observe the winter trees of Riverside Park. 3/31 at 2, meet at Central Park's Vanderbilt Gate, E. 105th St. and Fifth Ave., to visit the park's "secret" Conservatory Garden...**Queens** (718-699-4204): No tours this week...**Staten Island** (718-442-1304): 3/30 at 11 a.m., meet at Latourette Golf House for a Greenbelt hike. Take lunch.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the hikes (718-204-1112, mornings). Also: 3/31 at 1, meet at main exit of W. 4th St. IND station, for a historical tour of Greenwich Village; $3 (249-0361). 3/31 at 1, meet at the flagpole, Isham St, entrance to Inwood Hill Park, for a geological look at the park.3/23, an interpretive tour of Clay Pit Ponds Park Preserve, S.I. Meet at 1, at the Administration Bldg. Phone 718-967-1976 for directions.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes. Also: 3/30, a tour in Trenton, N.J.; phone for directions on where to meet at Penn Station (876-6688); $1, plus train fare.

Sports

HOCKEY—N.Y. Islanders, at Nassau Coliseum, Uniondale, L.I. (516-794-9100). $15-$24. 3/26 at 8:05, vs. Edmonton...**Rangers,** at Madison Square Garden (564-4400). $8-$19. 3/26 at 7:30, vs. Pittsburgh. 3/31 at 7:30, vs. Toronto. 4/2 at 7:30, vs. Philadelphia.

BASKETBALL—N.Y. Knickerbockers, at Madison Square Garden (563-8000). $8-$16. 3/28 at 8, vs. Milwaukee. 3/30 at 7:30, vs. New Jersey.

COLLEGE BASKETBALL—National Invitation Tournament. Madison Square Garden (564-4400). 3/27 at 7, semifinal doubleheader. 3/29 at 7, third-place game; at 9, the championship game. $8–$12.50.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700) thru 5/6; daily except Tues., post time at 12:30. $2, $5. Featured races: 3/30, the Westchester.

Children

AESOP AND OTHER FABLES—Puppets and music with puppeteer-pianist Marshall Izen; music by Mahler and Scarlatti. Third Street Music School, 235 E. 11th St. (777-3240). 3/31 at 1:30 and 3:30. $2, adults $4.

STORYTELLING, with Don Futterman and "The Glorious Whitewasher," "Robin Hood and the Merry Little Old Woman," and "Jim Baker's Blue Jay Yarn." 92nd Street Y, Lexington Ave. (427-6000, ext. 137). 3/31 at 2, for ages 7 and up. Free.

ANDROCLES AND THE LION, by Aurand Harris, for ages 7–11. Theatre on the Square, NYU, 32 Washington Place (598-3067). 3/27–30 at 11 a.m. 50 cents.

RAFFI—A folk-music concert for young children. Symphony Space, Broadway at 95th St. (864-5400), 3/31 at 1 and 3:30. Benefit for Hunter College Elementary School. $5.

EGG-COLORING WORKSHOPS—Use natural materials and ordinary foodstuffs. Clay Pit Ponds State Park Preserve, Charleston, S.I. (718-967-1976). 3/30, 1–3. Free.

BRONX ZOO CHILDREN'S ZOO—Over 200 inhabitants live here, and from 3/30 on, they'll be holding open house daily, 10–5. Bronx River Pkwy. at Fordham Rd. (367-1010). 75 cents, adults $1. The Zoo itself: Fri.–Mon. $1.25 and $3; free, Tues.–Thurs.

RUMPLESTILTSKIN—Marshall Katzman with a Fantasy Puppet Theater show. Bergen Community College, Laboratory Theater, E Bldg., 400 Paramus Rd., Paramus, N.J. (201-447-1216). 3/30 at 11 a.m., 1, and 3. $3; adults $4.

THE LAND OF OTHERWISE—A Norwegian story, by Tor Aage Bringsvaerd, about Andy and Kari and their adventurous journey. Echo Stage, 120 W. 28th St. (807-8696). Sat. and Sun. at noon thru 4/21. $4.

PAPAGENO PUPPET THEATER—Sat. and Sun. at 1, "Cinderella." Sat. and Sun. at 2, "Little Red Riding Hood." West Side Y, 5 W. 63rd St. (663-0267). $2.50.

SUZANNE'S FOREST FANTASY—Twee-Dee the clown puppet is special guest. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2, except Easter, thru April; also 4/10 at 2. Reservations necessary; $2.50.

MICHAEL TAUBENSLAG PRODUCTIONS—3/30 at 1:30, "The Funzapoppin Magic Show." Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

RAPUNZEL, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. $5, $7.50 adults.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). 3/31: Easter story hour, 11 a.m. West Side, 12:30 East Side; Passover story hour, 1 West Side, 2:30 East Side.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. $4, adults $7.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 3/30 at 1:30: "Don Quixote," version by Puppets Unlimited; $2.50...Following at 2:40, "Please Touch," a hands-on demonstration in a 17th-century Dutch room; $1.

HANSEL AND GRETEL—Cottage Marionette Theatre, Central Park. Swedish Cottage, entrance from C.P.W. and 81st St. (988-9093—reservations required). Sat. at noon and 3. $2.

LITTLE PEOPLE'S THEATRE COMPANY—Sat.

and Sun. at 1:30: "Goldilocks and the Three Bears"; Sat. and Sun. at 3: "Humpty Dumpty Falls in Love." Thru 4/7, at Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co. Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at 2, Sun. at noon. $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 3/29 at 11 a.m. and 1; 3/30 at 11 and 2: "Touch the Air," a musical fantasy with Susi Sugar and Tom Singer. $3.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 3/30 at 1, "Tales With a Twist," stories of turnabouts, told by Mary Kay Harrity; also help knead dough into twists of your own. Free, but must reserve.

THE FUNNY FAIRY TALE (That Nobody Ever Heard Of). Musical based on "The Princess and the Swineherd." Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). 3/30, 31 at 1 and 3:30. $4. Reservations a must.

SPECIAL EXHIBITS—"A Year With Children," annual show of art by 500 New York and New Jersey school kids, kindergarten to 8th grade: mixed media, crafts, prints, handmade books, as well as poems and essays. Guggenheim Museum, 1071 Fifth Ave., thru 3/31..."Games New Yorkers Play." Rare and antique board games from the 19th century to the present. Museum of the City of New York, Fifth Ave. and 103rd St. Thru 4/14..."Greetings from the Hearth," old and new valentines from Helen Masten Collection. Donnell Library, 20 W. 53rd St., thru 3/31...1985 School Art Festival, by area students. Parrish Art Museum, Southampton, L.I., thru 4/1.

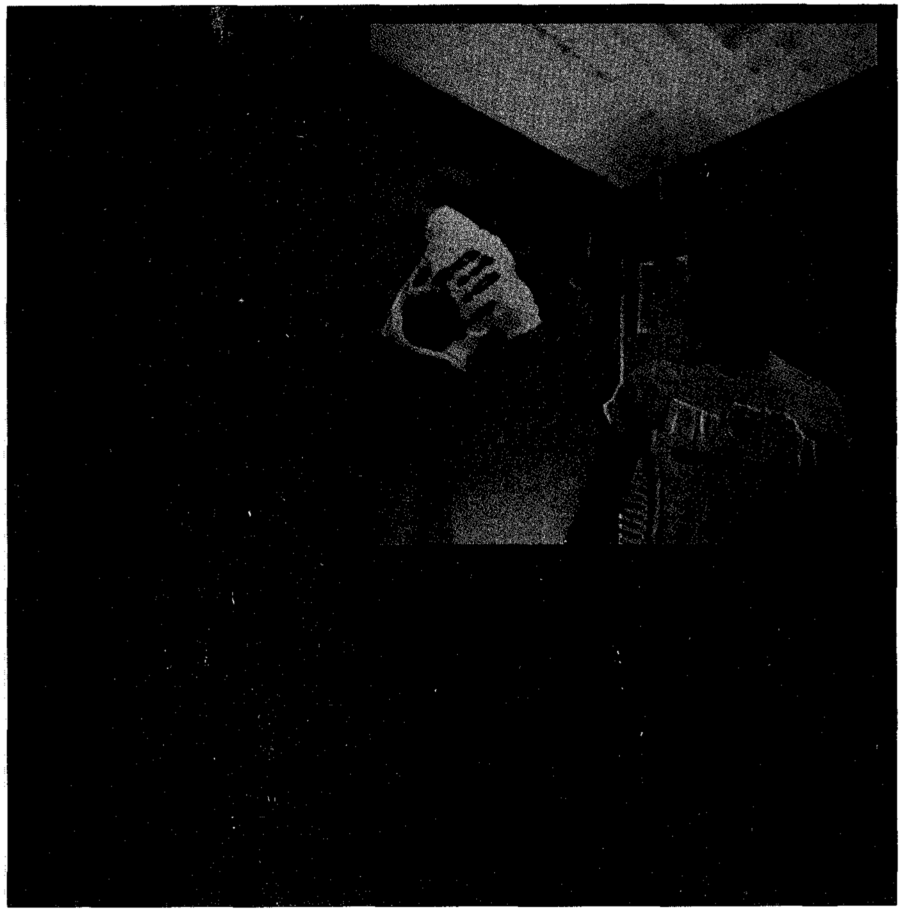
METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. at noon. Also: 3/30 at 2, Sofia Zielyk demonstrates pysanky, the Ukrainian folk art of decorating Easter eggs. Weekend family programs focusing on a theme related to the collections, with films, workshops, slide talks; 3/30, 31: Chinese Landscape Painting. Evening gallery talks, Tues. at 7; 3/26: Pre-Columbian Art. Free with museum admission. Full schedule available at the museum.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends $3, adults $2; weekdays, $2 and $1. Exhibits: Thru 4/6, "Mothers and Daughters"—paintings by Tzuko Fujii and her daughter, Oi Sawa."Color and Light"—prisms, shadow wall, and a performance area..."Pop-Up"—life-size and miniature theatrical, puppet, and magic pop-up books. Also: Art workshops 3/30, 31 at 1:30 and 3:30: "Dragons and Dioramas," sessions about diorama pop-up books. Free with museum admission. 3/31 at 1:30 and 3: Penny Jones & Co. Puppets in "The Magic Forest," a participation performance. $4.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Exhibits: Children's art, works from a program at P.S. 35 by artist Robert Bunkin. "Unsung Voices"; four ultrasonic sound sculptures, meant to be "played" by youthful viewers. "Soundtracks"...Fri. at 1:30, storytelling for 3-5-year-olds. Also: 3/30 at 1:30, Children's Fool's Day! Tell jokes and stories, and make masks; program suitable for the hearing-impaired. 3/31 at 1:30: "Jabberwocky," with dancer-mime Greg Cummings in modern dance, story theater, and a singalong production of Carroll's poem. Free with museum admission.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Free. Exhibit "Microworlds"—microscopes are used to explore a world where "small things look bigger and the invisible becomes visible." Also: 3/29 at 3:30, 3/30 at 11 a.m., a slide show on the crafts practiced by New York's farm people. Regular Sat. programs include a painting workshop at 10 a.m.; "Just Imagine," a session at 3:15 in what it would be like to be disabled in some way. Sun. programs: storytime at 2:15, with participation; "Greenhouse Potpourri," in the greenhouse, at 3. Sat. and Sun. at 2, live-animal programs.

PARRISH ART MUSEUM, 25 Job's Lane, Southampton, L.I. (516-283-2118). 3/30 at 10:30 a.m., the film "Stuart Little"; free. 3/30 at 2:30, PuppetWorks in "The Magic Flute." $2.



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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. (M) AE, CB, DC, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. (I-M) AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

CHRISA'S—76 Fulton St., 964-4136. Casual. Greek. Spcls: stuffed shrimps, mixed-grill, moussaka, fresh fish daily. Res. nec. L & D Mon.-Fri. 11:30-9:30, Sat. to 8:30, Sun. to 7:30. (I) No Credit Cards.

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Tues.-Fri. noon-5. Br Sat.-Sun. noon-4. D Tues.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. nightly. Closed Mon. (M) AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. (M) AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. (M) AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.-midnight. (I) No Credit Cards.

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.-Sat. 6-11, Sun. 2-10. Closed Mon. (M-E) AE.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: broiled split lobster with asparagus, mushrooms and basil butter sauce, salmon tartare, grilled veal chop with baby eggplant, red pepper and Roquefort cream sauce, grilled filet mignon. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.(M) AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. (M) No Credit Cards.

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American. Spcls: grilled giant shrimp with red pepper sauce, marinated chicken in tamari, ginger and garlic; grilled skirt steak with Cajun tomato sauce. Res. sug. L Mon.-Fri. 11:30-5. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. (M) AE, CB, DC, MC, V.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: tomates 'cerise' farcies aux crevettes grises, feuillete d'escargots aux tomates fraiches, escalope de veau Roquefort, homard farci a la brunoise de legumes. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-4. D Mon.-Sat. 6-11. Prix fixe for L & D. Private parties for 50-150. Free D parking after 6. (M) AE, DC, MC. V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. (M) AE.

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. (M) AE.

ONE HUDSON CAFE—1 Hudson St., 608-5835. Casual. French. Spcls: venison medallions with two sauces, duck steak with redcurrent and juniper berry sauce, fish of the day. Res. sug. L Mon.-Fri. noon-3. Light menu Mon.-Fri. 3-6. D Tues.-Sat. 6-11. Ent. Tues.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. (M) AE, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E). **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. (M) AE, CB, DC, MC, V.

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. (M) AE, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. (I) AE, DC, MC, V.

CHARLIE MA—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables. Res. sug. L Mon.-Fri. noon-3. Dim Sum Br Sat.-Sun. noon-4. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 2 a.m. Private parties for 60. (I) AE, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

DE MERRY—142 W. 10th St., 242-3207. Casual. French country. Spcls: coq au vin, red snapper with Provençale sauce, confit de canard. Res. sug. D daily 6-11:30. Pianist nightly. (M) AE, CB, DC, MC, V.

DOLCE—140 W. 13th St., 741-2050. Casual. Italian. Spcls: pasta alla wodka, gamberi'fra Diavolo,' carpaccio all' Italiana. Res. sug. D daily 6-1 a.m. (M) AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.-Fri. 11-3. D Mon.-Thurs. 3-midnight, Fri. to 1 a.m., Sat. noon-1 a.m., Sun. 1-midnight. (M) AE, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 5-11:30, Sun. 4-10:30. Private parties for 35-40. (M) AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. (M) AE, DC, MC, V.

MARY LOU'S—21 W. 9th St., 533-0012. Casual. American-Seafood. Spcls: swordfish mesquite, broiled seafood platter, lobster ravioli. Res. sug. L Mon-Fri. noon-3. Br Sun. noon-4. D Mon.-Thurs. 5-1, Fri.-Sat. to 2, Sun. to 11. Private parties for 35. (M) AE, CB, DC, MC, V.

MIM'S—8 Christopher St., at Sixth Ave., 675-5620. Casual. American. Spcls: duck framboise, seafood lasagna, chicken breast Veronique. Res. sug. Br Sat.-Sun. noon-4. D Tues.-Sun. 5-midnight. Ent. Closed Mon. (M) AE, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. (I) AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. (M) **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. (M) AE,DC.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. (I) AE, CB, DC, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. *Dress opt. American. Spcls: lump Maryland crab imperial,* baby rack of lamb, Pacific salmon, banana Foster. Res. sug. Br Sun. noon-4. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Murray Grand Tues.-Sat. Closed Mon. (M) AE, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. (M) AE, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. (I) AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. (M) **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 5-11. Private parties for 60. Closed Mon. (M) AE.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I-M) AE.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. (I-M) AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. (M) AE, CB, DC, MC, V.

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, mediallons de vitello alla champagne. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D *Mon.-Sat. noon-2 a.m., Sun. noon-midnight.* Spcl. pre-theater D. (M) AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, DC, MC, V.

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish-Seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.-Thurs. noon-10:30, Fri.-Sat. to 11. Guitarist Thurs.-Sat. from 6. (M) AE, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. (M) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. (I) **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. (M) AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. (M) AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. (I-M) AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. (I) AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. (M) AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francese. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, veal chop with wild mushrooms, sauteed scallops with lemon & capers, seasonal game dishes. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. (M) AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. (M) AE, CB, DC, MC, V.

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. *Spanish. Spcls: Maine lobster,* paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30-3. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

MURANO—207 W. 36th St., 695-5220. Casual. Northern Italian. Spcls: cappellini with seafood, veal Murano, scampi. Res. nec. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-10, Sat. 6-11. Ent. Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. (I) AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

PADDY'S CLAM HOUSE—367 Seventh Ave., bet. 30th-31st Sts., 244-1040. Casual. Continental. Spcls: lobster, seafood, steak, chops. Res. sug. L Mon.-Sat. 11-4. D Mon.-Sat. 4-10. Closed Sun. (I-M) AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International-Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15-700. Dancing. (E) AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. (M) AE, CB, DC, MC, V.

43rd-56th Streets, East Side

AAH LANTERNA—14 E. 47th St., 986-7360. Jacket required. Northern Italian. Spcls: agnolotti in walnut sauce, striped bass albrodetto, stuffed rack of veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Private parties for 80. Closed Sun. (M) **AE, MC, V.**

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 & Sun. Br. AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. (M) AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. (I) AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. (I) **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E) **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental-Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. to 11. L daily noon-3. D daily 6-midnight. (M) **Drake Bar:** L daily 11:30-2. Cocktails 11:30 a.m.-2 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. (E) AE, CB DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 757-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Cocktail hour featuring Mexican hors d'oeuvres. Stolling guitarists. (I-M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Outdoor dining. Closed Sun. Also 17 East 48th St., 355-3345. L Mon.-Fri. 11:45-2:30. D Mon.-Fri. 5:30-9:15, Sat.-Sun. from 5. AE, CB, DC, MC, V.

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. Continental. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pianist Tues.-Sat. Free valet parking after 5. Closed Sun. (M) AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar til 4 a.m. (M) AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. (M) AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. (E) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. (E) AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat 5:30-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. (E) AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M) AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. (M) AE, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. (E) AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

RIB-IT—304 E. 48th St., 759-0590. Casual. American. Spcls: baby-back ribs, spareribs, beef ribs, veal ribs, barbecued chicken, funion loaf, wonder wings. L daily 11:30-4. D daily 4-midnight. Private parties for 80. Pianist nightly. (I-M) AE, CB, DC, MC, V.

ROCKY LEE—987 Second Ave., at 52nd St., 753-4858. Casual. Southern Italian. Spcls: crisp thin-crust pizza, spaghetti carbonara, shrimp scampi. Res. nec. L Mon.-Fri. noon-5. D daily 5-4 a.m. Private parties for 50-150. (I) AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. (M) AE, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & Western-style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. (M) AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (M) AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. (M) AE, CB, DC, MC.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. (M-E) **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun. (M) AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. (I) AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. (M-E) AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. (I-M) AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5-midnight. Private parties for 15-60. (M) AE, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. (M) AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. (M) AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. (I) No Credit Cards.

AROLINA—355 W. 46th St., 245-0058. Dress opt. American. Spcls: barbecue ribs, crabcakes, penthouse chili. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight, Sun. 3:30-8. Late B Sun. 11:30-3:30. Private parties for 30-40. **(M)** MC, V.

ENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. **(M)** AE, CB, DC, MC, V.

ARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

L TAQUITO—402 W. 44th St., 765-1737. Casual. Mexican. Spcls: lamb tacos, enchilladas. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(I)** No Credit Cards.

NGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

ALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L daily 11-4:30. D daily 4:30-11. **(M)** AE, DC, MC, V.

URLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.-1 a.m. Br Sun. 11:30-3. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LALLA—334 W. 46th St., 974-9895. Casual. Northern Italian. Spcls: linguine al pesto, fusilli alla vodka, veal scaloppine alla Friulana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4:30-10:30, Fri.-Sat. to 11:30, Sun. to 11. Complete L. Pre-theater D 4:30-7:30. Ent. Sat. Private parties. **(M)** AE, CB, DC, MC, V.

LA MILONGA—742 Ninth Ave., at 50th St., 541-8382. Casual. Argentine-International. Spcls: parillada, paella, empanada. Res. sug. L, D & S Sun.-Thurs. noon-2 a.m., Fri. & Sat. to 4 a.m. Ent. Fri.-Sun. at 9. **(I)** AE, DC, MC, V.

LE CHAMPIGNON—35 W. 56th St., 245-6335. Dress opt. French. Spcls: ris de veau financière fleurons, champignon farci, canard rôti bigarade flambé au Grand Marnier. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Private parties for 40-60. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. *Spcls: coquilles St. Jacques, shrimp maison,* veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M) AE, DC, V.**

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. 11:45-3. D daily 5-11. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Spcl. pre-theater D 5-7. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. *Northern Italian. Spcls: pasutice Istriana,* quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High *tea Mon.-Fri. 3-5. Closed Sun.* **(M)** AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Casual. Northern Italian. Spcls: fettuccine Pronto, scaloppine Pronto, swordfish with anchovy butter. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-12:30 a.m., Sat. to 1:30 a.m. S after 9:30. Complete D.Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt.

International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO —333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: petite timbale de pates fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Wed. 7-midnight, Thurs.-Sat. to 1 a.m., Sun. to 2 a.m. Private parties for 150. Complete D. **(E)** AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. **(I-M)** AE, CB, DC, MC, V.

Above 60th Street, East Side

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potatoe salad. Res. sug. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** AE, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.**(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI X—1568 First Ave, bet. 81st & 82nd Sts., 628-6565. Jacket required. Northern Italian. Spcls: veal giardino, penne alla vodka, supreme di pollo toscana. Res. sug. D only Mon.-Sat. 5:30-11:30, Sun. 5-11. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M) AE, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30-midnight. **(M)** AE.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

GRAND CRU—1160 First Ave., bet. 63rd-64th Sts., 759-8009/8010. Casual. French. Spcls: escargots a la facon de chef, steak aux escargots, paupiette de sole chartreuse, le saumon aux poivres grille beurre blanc. Res. sug. D only Tues.-Sat. 4:30-2 a.m., Sun.-Mon. to midnight. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, charcoal grilled swordfish, chicken pot-pie, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. After theater D Mon.-Thurs. 10:30-12:30. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental-French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: pasta salads; veal with pear, Calvados & mushrooms; scallop & shrimp fricassee; fresh fish. Res. sug. L daily 11:30-5. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HISAE WEST—20 W. 72nd St., 787-5656. Casual. Japanese-Continental. Spcls: steamed mussels with garlic and tomato, brown rice sushi, mixed vegetables topped with melted cheese, roast L.I. duckling with Grande Marniere sauce, chocolate cake with hazelnut flour and honey. Res. sug. D only Mon.-Sat. 5-midnight, Sun. 4-11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

MAYFLOWER—15 Central Park West, bet. 61st-62nd Sts., 581-0896. **Conservatory:** Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7-11:30. L daily 11:30-4. D daily 4-midnight. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RARE FORM—467 Columbus Ave., bet. 82nd & 83rd Sts., 496-0282. Casual. American. Spcls: lamb chops, prime rib, N.Y. strip, broiled red snapper. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-4. D daily 6-1 a.m. S daily 1 a.m.-3 a.m. Pianist nightly. **(M)** AE, CB, DC.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood, Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. **(M)** AE, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MARCO POLO—345 Court St., 718-852-5015. Casual. Italian. Spcls: fettuccine porcini, fresh seafood daily, homemade pastries. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. 3-midnight, Sun. 2-11. Pianist Thurs.-Sun. Sidewalk cafe. **(M)** AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, L.I.C., 936-7110. Casual. Continental. Spcls: feuillete fruit de mer, pheasant sautée with port wine and shallots, broiled veal chop with morel sauce. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. 5-11. Br Sun. noon-3. Ent. nightly. **(M)** AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., March 27

3:00/WNCN—Reinecke: Sonata for Flute & Piano in e, Op. 167, "Undine"; **Roman:** Drottningholm Music.

WNYC—Kubik: Sym Concertante; **Henze:** Sicilian Muses.

4:04/WQXR-AM/FM—Mozart: Eine Kleine Nachtmusik; **Paganini:** Sonata Maria Luisa; **Liszt:** Hungarian Rhapsody #3; **Falla:** Final Dance from The Three-Cornered Hat.

5:00/WNCN—Nardini: Sonata for Violin in D; **Schubert:** Nocturne for Piano, Violin & Cello in E-Flat, Op. 148; **Holst:** Perfect Fool, Op. 39: Ballet Suite; **Saint-Saens:** Fantasia for Harp Solo in a, Op. 95.

6:00/WNCN—Liszt: Mephisto Waltz; **Wagner:** Die Meistersinger: Prelude; **Ravel:** Introduction & Allegro; **Vaughan Williams:** Norfolk Rhapsody.

7:00/WNYC—Shostakovich: Piano Qnt; **Ravel:** Valses nobles et sentimentales.

7:03/WQXR-AM/FM—Bach: Cto #1 in d for 3 Harpsichords & Strings; **Mozart:** Sym #38 in D.

8:00/WNCN—Bach: Cantata, "Gottlob! Nun geht das Jahr zu Ende"; **G. Bohm:** Cto in F; **Bach:** Cantata, "Wer weiss, wie nahe mir mein Ende."

WNYC—Brooklyn Academy of Music Chamber Music. **Beethoven:** Sonata for Violin & Piano in E-Flat, Op. 12, #3; **Rachmaninoff:** Sonata for Cello & Piano in g, Op. 19.

WQXR-AM/FM—Live from the Met. **Puccini:** Tosca (Behrens, Domingo/Sinopoli).

9:00/WNCN—Brooklyn Philharmonic. Lukas Foss, conductor. With pianist Andre-Michel Schub. **Grieg:** Cto for Piano in a, Op. 16; **Gerald Plain:** And left ol' Joe a bone, amazing! (N.Y. premiere performance); **Stravinsky:** Firebird Suite.

Thurs., March 28

3:00/WNCN—Schmitt: Sym for Strings, Op. 101, "Janiana"; **Satie:** Gymnopedies; **Vaughan Williams:** Fantasia on a Theme by Tallis.

WNYC—Schmidt: Book of the Seven Seals.

4:04/WQXR-AM/FM—M. Haydn: Sym in G; **Brahms:** Theme & Variations in d; **Vivaldi:** Cto in a for 2 Oboes & Strings; **Rossini:** Ov from The Silken Ladder.

5:00/WNCN—Mussorgsky: Night on Bald Mountain; **Borodin:** Prince Igor: Polovtsian Dances; **Mozart:** Sym #24 in B-Flat; **Liszt:** Hungarian Rhapsody #1 in f.

6:00/WNCN—Ravel: Introduction & Allegro; **Bach:** Partita for Flute Solo in a.

7:00/WNYC—Granados: Goyescas; **Villa-Lobos:** Suite from Magdalena.

8:00/WNCN—Beethoven: Qt #4 in c, Op. 18, #4; **Vivaldi:** Cto for Recorder in c, Op. 44, #11; **Rossini:** Il Turco in Italia: Ov.

WNYC—Minnesota Orchestra. **Handel:** Royal Fireworks Music; **Albinoni:** *Trumpet Cto in* d; **Beethoven:** Sym #4.

8:05/WQXR-AM/FM—Bach: Oboe Cto in E-Flat; **Beethoven:** Sym #8 in F, Op. 93.

9:00/WNCN—AT & T Presents Carnegie Hall Tonight. John Rubinstein, host. **Mahler:** Des Knaben Wunderhorn: Das Irdische Leben; Wo die Schoenen Trompeten blasen: Rheinlegendchen; Wer Hat *dies leidlein erdacht?*; **Monro:** Celia the Fair; **Milford:** Daybreak; **Morley:** It Was a Lover and His Lass; **Ireland:** The Salley Gardens; **Parry:** My Heart Is Like a Singing Bird.

Fri., March 29

3:00/WNCN—Chopin: Etude in C, Op. 10, #1; **R. Strauss:** Don Quixote, Op. 35.

WNYC—Prokofiev: Peter & the Wolf; **Celibidache:** *Pocket Garden;* **Mayer:** Hello World.

4:04/WQXR-AM/FM—Prokofiev: Suite from Love for Three Oranges; **Bach:** From the Anna Magdalena Notebook; **Ravel:** Menuet Antique; **Beethoven:** Variations on a Scottish Theme in D, Op. 105.

5:00/WNCN—Vivaldi: Cto for Recorder in c, Op. 44, #11; **Wagner:** *Lohengrin: Prelude to Act* 1; **Bach:** Cto for Harpsichord #7 in g; **Vivaldi:** Sonata for Cello in a.

6:00/WNCN—Corelli: Trio Sonata, Op. 5, #4; **Wagner:** The Flying Dutchman: Ov.

7:00/WNYC—The *Opera Box.* Opera and the history of singing in the 20th century.

7:03/WQXR-AM/FM—Mozart: Piano Cto in D; **Debussy:** Rhapsody for Saxophone & Orch; **Vinci:** Sonata in D.

8:00/WNCN—Mozart: Sym #38 in D, "Prague"; **J. C. F. Bach:** Sym #2 in B-Flat.

WNYC—Schumann: Duets; **Schoenberg:** Gurrelieder.

8:05/WQXR-AM/FM—Bach: Triple Cto in a; **Britten:** Suite from Gloriana.

9:00/WNCN—Beethoven: Cto for Piano #1 in C, Op. 15; **Bach:** Trio Sonata Movement in F.

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. Rafael Fruhbeck de Burgos, *conductor. With pianist* Peter Frankl. **Mozart:** Serenade #6 in D; **Bartok:** Piano Cto #1; **Debussy:** La Mer; **Falla:** The Three-Cornered Hat, Suites #1 & #2.

Sat., March 30

10:00 a.m./WNCN—Bruch: In Memoriam, Op. 65; **M. Haydn:** Qt for English Horn in C; **F. and C. Doppler:** Rigoletto, Op. 38.

WNYC—Berlioz: Harold *in Italy,* Op. 16.

10:04 a.m./WQXR-AM/FM—Mozart: Horn Cto #4 in E-Flat; **Tchaikovsky:** Entr'acte from Hamlet; **Torelli:** Cto for Violin & Guitar; **Sibelius:** The Hunt, Op. 66, from Scenes Historiques.

11:00 a.m./WNCN—Ernst: Fantasy on Themes from Rossini's "Otello," Op. 11; **Stravinsky:** *Petrouchka: 3 Scenes;* **Boismortier:** Sonata in g; **Paganini:** Caprices, Op. 1, #20–#22.

12:00/WNYC—1984 Salzburg Festival. **Mozart:** Sym in D; Piano Cto in B-Flat; Sym in B-Flat.

12:05/WQXR-AM/FM—Telemann: Cto in F for Recorder, Bassoon, Strings & Continuo.

1:00/WNCN—Handel: Royal Fireworks Music; **Debussy:** Images, Book 1; **Various:** Brass Works.

2:00/WQXR-AM/FM—Metropolitan Opera Broadcast. **Puccini:** Tosca (Behrens, Domingo, MacNeil, Tajo/Sinopoli).

3:00/WNCN—Tchaikovsky: Overture 1812, Op. 49; **Friedrich II:** Sym #3 in D; **Gould:** Interplay.

5:05/WQXR-AM/FM—Mouret: Fanfares for Trumpets; **Grieg:** Berceuse and Butterfly from Lyric Pieces; **Villa-Lobos:** Aria from Bachianas #5; **Mozart:** *Trio from Serenade #9 in* D.

7:00/WNCN—Anniversary Concert. Bela Bartok and Rudolf Serkin. **Bartok:** Allegro Barbaro; **Mendelssohn:** Capriccio *brillant for Piano & Orch* in b, Op. 22.

8:00/WNCN—Artist's Image. Bernard Haitink, conductor. **Ravel:** Miroirs: Alborada del gracioso; **Brahms:** Sym #3 in F, Op. 90.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1984 International Singing Competition in Toulouse, France.

WNCN—Saturday Night Opera. **Verdi:** Nabucco (Dimitrova, Terrani, Domingo, Cappuccilli, Nesterenko, Chorus & Orch of the German Opera/Sinopoli).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. With pianist Paul Schenly. **Lutoslawski:** Funeral Music; **Mozart:** Sym #41 *in C;* **Tchaikovsky:** *Piano* Cto #1 in B-Flat, Op. 23.

9:30/WKCR—Callas Celebration. **Bellini:** Norma (Callas).

Sun. March 31

9:04 a.m./WQXR-AM/FM—Gounod: Little Symphony for Winds; **Rimsky-Korsakov:** Suite from Le Coq d'Or; **Beethoven:** Cello & Piano Sonata #5 in D.

10:00 a.m./WNCN—Classic Guitar. **Tarrega:** Guitar Works; **D. Scarlatti:** Sonata in a; **Sor:** Divertissement #1, Op. 34, "L'Encouragement"; **Petit:** Tarentelle.

WNYC—Marlboro Festival 20th Anniversary Program. **Mendelssohn:** Trio #1; **Beethoven:** Octet for Winds, Op. 103.

11:00 a.m./WNCN—Gershwin: Rhapsody in Blue; **Trad.:** Greensleeves; **Handel:** Faithful Shepherd Suite.

12:00/WNYC—*Chamber Music Society of* Lincoln Center. **Handel:** Cto for Oboe, Strings & Continuo in g; **Stanley Silverman:** Crepuscle; **Schubert:** Qnt for Piano & Strings in A, Op. 114.

1:00/WNCN—Chicago Symphony Orchestra. James Levine, conductor. **Mahler:** Sym #8 in E-Flat, "Symphony of a Thousand" (Meier, Blegen, Martin, Quivar, Jones, Ciannela, Edwards, Cheek, Chicago Symphony Chorus, Glen Ellyn Children's *Chorus/Levine).*

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor. With oboist Joseph Robinson. **Wolf:** Italian Serenade; **Rochberg:** *Oboe Cto;* **Beethoven:** Sym #7 in A, Op. 92.

4:00/WNCN—Liszt: Annees de pelerinage, #2: Venezia e Napoli; **Anon:** Early Music; **Grieg:** Holberg Suite, Op. 40.

6:00/WNYC—A Musical Offering. Works by Biber, Rosenmuller, Schmelzer, Muffat.

7:00/WNCN—Anniversary Conecrt. Franz Joseph Haydn. **Haydn:** Fantasia in C; Piano Trio in G; Ov in D; Cto for Piano in D, Op. 21.

8:05/WQXR-AM/FM—Delta Opera House. **Suppe:** Boccaccio (Moser, Rothenberg, Prey, Berry, Bavarian Sym Orch/Boskovsky); **Strauss:** One Night in Venice (Streich, Gedda, Graunke Sym Orch/Allers).

Mon., April 1

3:00/WNCN—Mozart: Sym #41 in C, "Jupiter"; **R. Strauss:** Der Rosenkavalier, Op. 59: First Waltz Sequence; **Clarke:** Trumpet Tune & Air.

4:04/WQXR-AM/FM—Handel: Cto Grosso in c, Op. 6; **Schubert:** Impromptu in B-Flat, Op. 142; **Muffat:** Impromptu in B-Flat.

5:00/WNCN—Scriabin: Sonata for Piano #2 in g-sharp, Op. 19, "Sonata Fantasy"; **Coleridge-Taylor:** Hiawatha's Wedding Feast: Onaway! Awake, Beloved.

6:00/WNCN—Rachmaninoff: Etudes-Tableaux, Ops. 33 & 39; **Corelli:** Cto Grosso in F, Op. 6, #12.

7:00/WNYC—Strauss: Don Quixote.

7:03/WQXR-AM/FM—Rossini: Torvaldo e Dorliska; **Geminiani:** Sonata in A, Op.4; **Rimsky-Korsakov:** *Capriccio Espagnol.*

8:00/WNCN—Anon: Hungarian Dances of the 17th Century; **B. Marcello:** Sonata for Recorder & Continuo in B-Flat, Op. 2, #7.

WNYC—Bach Mondays. From Symphony Space. **Bach:** Partita in E; Sonata in a; Partita in d.

8:05/WQXR-AM/FM—25th anniversary of the famed Academy of St. Martin-in-the-fields. **Mozart:** Divertimento in D.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. With pianist Shura Cherkassky. **Lully:** Suite de Pieces; **Liszt:** Sonata for Piano in b; **Rachmaninoff:** *Variations on a Theme of* Corelli, Op. 42; **Stravinsky:** Three Movements from Petrouchka.

9:06/WQXR-AM/FM—The Boston Symphony *Orchestra.* Seiji Ozawa, conductor. Narrated by Marthe Keller, Georges Wilson. With sopranos Mary Burgess, Mary Shearer, mezzo-soprano Jocelyn Taillon, tenor John Gilmore, bass Terry Cook. **Honneger:** Jeanne d'Arc au bucher.

9:30/WNYC—Kagel: Acustica, Parts 3 & 4.

Tues., April 2

3:00/WNCN—Aliabiev: Le Rossignol; **Grieg:** Peer Gynt Suite; **Chopin:** Grand Duo Concertante for Cello & Piano on Themes from "Robert le Diable."

WNYC—A tribute to Dinu Lipatti.

4:04/WQXR-AM/FM—Mahler: Piano Qt in a; **Telemann:** Cto in e for Recorder & Flute; **Wagner:** Entrance of the Gods into Valhalla from Das Rheingold.

5:00/WNCN—Bach: Adagio in G; **Schumann:** Papillons, Op. 2; **Wagner:** Lohengrin: Prelude to Act III & Bridal Chorus; **Schumann:** Arabeske in C, Op. 18.

6:00/WNCN—Brahms: Rhapsody in g, Op. 79, #2; **Ravel:** Miroirs: Alborada del gracioso.

7:00/WNYC—Delius: Brigg Fair; **Francaix:** The Emperor's New Clothes.

8:00/WNCN—New York Kammermusiker live from the WNCN Performance Studio.

8:05/WQXR-AM/FM—Handel: Concerti Grossi, Op. 3; **Copland:** Quiet City; **Sibelius:** Sym #7 in C.

9:00/WNYC—St. Paul Chamber Orchestra. **Handel:** Messiah.

9:06/WQXR-AM/FM—Philadelphia Orchestra. Rafael Fruhbeck de Burgos, conductor. **Schubert:** Sym #8 in b, 'Unfinished"; **Falla:** La Vida Breve (Tarres, Esteve, Henschel, Lawrence, Moreno, Shade, Holt, Hirst, Segal, Singing City Choir).

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Mar. 27–29 and Apr. 1–2

❷ **WCBS** 212-975-4321
❹ **WNBC** 212-664-4444
❺ **WNEW** 212-535-1000
❼ **WABC** 212-887-7777
❾ **WOR** 212-764-7000
⓫ **WPIX** 212-949-1100
⓭ **WNET** 212-560-2000
㉑ **WLIW** 516-454-8866
㉛ **WNYC** 212-669-7800
Ⓗ **HOME BOX OFFICE** 212-484-1100
Ⓝ **UPTOWN** 212-942-7200
Ⓢ **SHOWTIME** 212-708-1600
Ⓦ **WOMETCO (WHT)** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning
⓫ Civic Programming
Ⓗ Wed/Two of Hearts
Thu/My Mother Was Never a Kid
Tue/Lewis Carroll's Alice's Adventures in Wonderland
Ⓢ Mon/Dot and the Bunny

6:30
❷ ❹ News
❺ Wed–Fri/Groovie Ghoulies
Mon–Tue/Fat Albert and the Cosby Kids
❾ Jimmy Swaggart
⓫ Great Space Coaster
Ⓗ Fri/The Camel Boy
Mon/The Easter Bunny Is Coming to Town
Ⓢ Wed/The Little Detective

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ Good Morning America
❾ 700 Club
⓫ Heathcliff
Ⓗ Wed/Fraggle Rock
Thu/Movie: Harry and Son
Ⓢ Thu/Movie: Somewhere, Tomorrow
Fri/An Easter Story

7:30
❺ Wed–Fri/Fat Albert and the Cosby Kids
Mon–Tue/Plastic Man
⓫ Scooby Doo
Ⓗ Wed/Movie: Somewhere in Time
Mon/Movie: Local Hero
Ⓢ Wed/David Copperfield
Fri/The Enchanted Journey
Mon/The Easter Bunny Comes to Town
Tue/An Easter Story

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Voltron
Ⓗ Fri/Puff the Magic Dragon
Tue/Movie: The Pursuit of D. B. Cooper
Ⓢ Tue/Movie: Visit to a Chief's Son

8:30
❺ Flintstones
❾ Straight Talk
⓫ Superfriends
Ⓗ Fri/Movie: My Favorite Year
Ⓢ Thu/King of the Beasts
Mon/Movie: Twice Upon a Time

9:00
❷ All New Let's Make a Deal
❹ Donahue
❺ Wed–Fri/I Love Lucy
Mon–Tue/Brady Bunch
❼ Morning Show
⓫ Happy Days
Ⓗ Thu/Coming Attractions
Ⓢ Wed/Waylon Jennings: A Cowboy in London
Thu/John Barbour's World
Fri/The Paper Chase
Ⓦ Wed/Movie: Heat and Dust
Thu/Movie: The Star Chamber
Fri/Movie: Easy Rider
Mon/Movie: Lone Wolf McQuade
Tue/Movie: The Osterman Weekend

9:30
❷ Anything for Money
❺ Wed–Fri/Make Room for Daddy
Mon–Tue/Gilligan's Island
❾ News
⓫ Laverne & Shirley
Ⓗ Wed/Puff the Magic Dragon
Thu/Not *Necessarily* the Movies
Mon/Coming Attractions

10:00
❷ $25,000 Pyramid
❹ Time Machine
❺ Wed–Fri/Gilligan's Island
Mon–Tue/I Love Lucy
❾ Romper Room
⓫ Odd Couple
Ⓗ Wed/Movie: The Alphabet Murders
Thu, Fri/All the Rivers Run
Mon/Movie: Romancing the Stone
Tue/Movie: Harry and Son
Ⓢ Thu/Movie: The Red Danube
Fri/Movie: A Song Is Born
Mon/Movie: Gaslight
Tue/Movie: The Doctor and the Girl

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ Wed–Fri/All in the Family
Mon–Tue/Make Room for Daddy
❼ Comedy Take
⓫ Family

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Wed–Fri/The Waltons
Mon–Tue/All in the Family
❼ Trivia Trap
❾ Bewitched
Ⓦ Thu/Movie: The Buddy System
Fri/Movie: The Ice Pirates
Mon/Movie: WarGames
Tue/Movie: Blame It on Rio

11:30
❹ Scrabble
❺ Mon–Tue/Rituals
❼ Family Feud
❾ I Dream of Jeannie
⓫ Best Talk in Town
Ⓢ Wed/Movie: Splash
Ⓦ Wed/Movie: The Osterman Weekend

12 NOON
❷ Body Language (except Tue)
Tue/Dr. Frank Field's Medical I.Q. Test
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
Ⓗ Wed/Movie: Hanover Street
Thu/Movie: Sahara
Fri/Video Jukebox
Mon/The Last Polka
Tue/Warning: May Be Hazardous to Your Health
Ⓢ Thu/Movie: Deal of the Century
Fri/Movie: Staying Alive (cc)
Mon/Movie: Yes, Giorgio
Tue/Movie: A Midsummer Night's Sex Comedy

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/Movie: Young at Heart (1954). Frank Sinatra, Doris Day.
Thu/Movie: Funny Face (1957). Audrey Hepburn, Fred Astaire.
Fri/Movie: Let's Dance (1952). Fred Astaire, Betty Hutton.
Mon/Movie: Summertime (1955). Katharine Hepburn, Rossano Brazzi.
Tue/Movie: The Man in the White Suit (1952). Alec Guinness, Cecil Parker. Fabrication.
Ⓗ Fri/Movie: Superman III
Tue/Watership Down

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Alive and Well
Ⓗ Mon/Movie: Brainstorm
Ⓦ Wed, Mon/Movie: First Blood
Thu/Movie: Broadway Danny Rose
Fri/Movie: Betrayal
Tue/Movie: Chained Heat

1:30
❷ As the World Turns
Ⓢ Wed/David Copperfield
Tue/Movie: Reckless Disregard

2:00
❹ Another World
❺ News Headlines
❼ One Life to Live
❾ Joker's Wild
Ⓗ Wed, Tue/Movie: Forbidden
Thu/Movie: The Secret Life of Walter Mitty
Ⓢ Thu/Movie: Sahara
Fri/Movie: Rich, Young and Pretty
Mon/Movie: Up in Arms

2:15
❺ Popeye

2:30
❷ Capitol
❾ Tic Tac Dough
⓫ Wed–Fri/Tom and Jerry
Mon–Tue/Superfriends
Ⓦ Wed/Movie: Heat and Dust

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Dating Game
⓫ Wed–Fri/Superfriends
Mon–Tue/Children's Theatre
Ⓗ Fri/Culture Club in Concert
Mon/The Easter Bunny Is Coming to Town
Ⓦ Thu/Movie: The Star Chamber
Fri/Movie: Easy Rider
Mon/Movie: Lone Wolf McQuade
Tue/Movie: The Osterman Weekend

3:30
❺ Wed–Fri/Plastic Man
Mon–Tue/Woody Woodpecker and Bugs Bunny
❾ Newlywed Game
⓫ Heathcliff

4:00
❷ Rockford Files (except Tue)
Tue/Body Language
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ Wed/TV Movie: A Man Called Intrepid. David Niven, Michael York. Part 3.
Thu/TV Movie: Koroshi (1976). Patrick McGoohan.
Fri/TV Movie: One Spy Too Many (1966). Robert Vaughn, David McCallum. U.N.C.L.E.
Mon/Movie: I Remember Mama (1948). Irene Dunne.
Tue/Movie: Robin and Marian (1976). Sean Connery, Audrey Hepburn.
⓫ Voltron
⓭ Sesame Street
Ⓗ Wed/Fraggle Rock
Thu/Coming Attractions
Fri/The Camel Boy
Mon/Hockey Night
Tue/Lewis Carroll's Alice's Adventures in Wonderland
Ⓢ Wed/The Little Detective
Thu/King of the Beasts
Fri, Tue/An Easter Story
Mon/The Easter Bunny Comes to Town

4:30
❷ Tue/CBS Schoolbreak Special
❹ People's Court
❺ Brady Bunch
❼ Wed–Fri/New $100,000 Name That Tune
Mon–Tue/Divorce Court
⓫ Happy Days
Ⓗ Wed/Two of Hearts
Thu/My Mother Was Never a Kid
Ⓢ Thu/Movie: Somewhere, Tomorrow
Fri/The Enchanted Journey
Tue/Movie: Alice the Chimp

4:45
Ⓦ Tue/Movie: The Wiz

5:00
❷ ❹ ❼ News (except Tue)
❺ Dukes of Hazzard
⓫ Little House on the Prairie
⓭ Mister Rogers' Neighborhood
Ⓢ Wed/Rebellious Jukebox
Mon/Dot and the Bunny
Ⓦ Wed/Movie: Krull
Thu/Movie: WarGames
Fri/Movie: Champions
Mon/Puss 'n' Boots

5:30
❷ Tue/News
⓭ 3-2-1 Contact
Ⓗ Wed/Movie: Splash
Thu/Movie: Harry and Son
Fri/Fraggle Rock
Mon/Movie: Local Hero

Evening, Mar. 27–29 and Apr. 1–2

Wed., Mar. 27

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Lap Quilting With Georgia Bonesteel
㉛ World Chronicle
Ⓢ Movie: Splash

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall
City Comment

7:00
❷ ❹ ❼ ❾ News
❺ M*A*S*H
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Working Women
Ⓦ Movie: Lone Wolf McQuade

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ NHL: Rangers vs. Buffalo Sabres
⓫ News
㉑ Long Island Report

Ski Week
Warning: May Be
azardous to Your Health

:00
TV Movie: A Summer
Remember. James
arentino, Tess Harper.
Highway to Heaven
PM Magazine
Fall Guy (cc)
Movie: Patton (1970).
eorge C. Scott, Karl
alden. His guts, their
lood.
Live From the Met:
osca, directed by Franco
effirelli. Stereo simulcast
ver WQXR-FM.
All Creatures Great
nd Small
Eye on Dance
Movie: Cujo
Movie: Woman in the
unes
Movie: The Blue
agoon

:30
Rituals
Looking East

:00
④ Facts of Life
⑤ Merv Griffin
⑦ Dynasty (cc)
㉑ Not the Nine O'Clock
ews
㉛ National Geographic
pecials: Four Americans
n China
Ⓦ Movie: The Osterman
Weekend

9:30
④ Sara
㉑ Butterflies
Ⓗ Movie: Christine

10:00
② CBS Reports: The Gift
of Life
④ St. Elsewhere
⑤ ⑪ News
⑦ Hotel (cc)
⑨ Hawaii Five-O
㉑ The Bounder
㉛ Videoville
Ⓢ Movie: Slumber Party
Massacre

10:15
Ⓝ Movie: Over the
Brooklyn Bridge

10:30
⑪ News
㉑ *Only When I Laugh*

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
⑬ MacNeil/Lehrer
NewsHour
㉑ Nightly Business
Report
Ⓦ Movie: U.K. Erotica

11:30
② Magnum, P.I.
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America
Ⓗ Movie: Forbidden
Ⓢ Movie: The Dead Zone

12 MIDNIGHT
⑦ *Eye on Hollywood*
⑨ Best of Saturday Night
Live
⑪ Star Trek
⑬ Austin City Limits

12:15
Ⓝ Movie: The Trouble
With Harry

12:30
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight

Ⓦ Movie: First Blood

12:40
② Movie: The
Arrangement (1969). Kirk
Douglas, Faye Dunaway.

1:00
⑦ Movie: Wuthering
Heights (1970). Anna
Calder Marshall.
⑨ The Saint
⑪ One Step Beyond

1:30
④ ⑪ News
⑤ Hogan's Heroes
Ⓗ Movie: First Blood

1:45
Ⓢ Movie: Au Pair Girls

2:00
② News
④ Sally Jessy Raphaël
⑤ Movie: The Marriage of
a Young Stockbroker
(1971). Richard Benjamin.
⑨ Joe Franklin
⑪ Movie: The Tall Texan
(1953). Lloyd Bridges.
Doesn't pan out.

2:30
④ Ben Casey
Ⓦ Movie: Heat and Dust

3:00
⑨ Movie: The Bachelor
and the Bobby Soxer (1947).
Cary Grant, Myrna Loy.

3:10
Ⓗ Movie: Hot Dog . . . the
Movie
Ⓢ Rebellious Jukebox

3:30
④ Candid Camera
⑪ F Troop

3:56
⑤ Surgsat

4:00
④ Here's Lucy
⑪ Abbott and Costello

4:10
Ⓢ Movie: Slumber Party
Massacre

4:26
⑤ Anesthsat

4:30
④ Here's Lucy
⑪ Biography: John J.
Pershing

4:50
Ⓗ Warning: May Be
Hazardous to Your Health

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:20
Ⓗ Puff the Magic Dragon

5:30
④ Twenty-Minute
Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

5:45
Ⓢ The Little Detective

Thu., Mar. 28

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly
News
㉑ Barbara's World of
Horses and Ponies
㉛ Why in the World
Ⓢ Movie: Come and
Get It

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business
Report
㉑ New Tech Times
㉛ News From City Hall
City Comment

7:00
② ④ ⑦ ⑨ News
⑤ M*A*S*H
⑪ Jeffersons
⑬ MacNeil/Lehrer
NewsHour
㉑ Doctor Who
㉛ Motorweek
Ⓦ Movie: Whiskey
Galore

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ NHL: Islanders vs.
Quebec Nordiques
⑪ News
㉑ Long Island Report
㉛ This Old House
Ⓗ Not *Necessarily* the
Movies

8:00
② Magnum, P.I.
④ Cosby Show
⑤ PM Magazine
⑦ Wildside (cc)
⑪ Movie: The Duchess
and the Dirtwater Fox
(1976). Goldie Hawn,
George Segal.
⑬ New York's Master
Chefs
㉑ Austin City Limits
㉛ Inside the White House
Ⓗ Movie: The Brink's Job
Ⓝ Movie: The Sorrow and
the Pity
Ⓢ Movie: Deal of the
Century

8:30
④ Family Ties
⑤ Rituals
⑬ Innovation: Sexual
Destiny
㉛ Beijing Talks: A
Chinese Celebration
Ⓦ Screening Room

9:00
② Simon and Simon
④ Cheers
⑤ Merv Griffin
⑦ Eye to Eye (cc)
⑬ Mystery!: The
Adventures of Sherlock
Holmes
㉑ *Country Express*
Ⓦ Movie: The Buddy
System

9:30
④ Night Court
㉑ This Old House (cc)

10:00
② Knots Landing
④ Hill Street Blues
⑤ ⑪ News
⑦ 20/20 (cc)
⑨ Hawaii Five-O
⑬ Intercom
㉑ Frontline (cc)
㉛ Tony Brown's Journal
Ⓗ Movie: Fort Apache,
the Bronx
Ⓢ Bizarre 10

10:30
⑪ News
㉛ America's Black Forum
Ⓢ Steambath

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
⑬ MacNeil/Lehrer
NewsHour
㉑ Nightly Business
Report

Ⓢ Movie: Sahara
Ⓦ Movie: Doing It

11:30
② Newhart
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America

12 MIDNIGHT
② TV Movie: The $5.20
an Hour Dream (1980).
Linda Lavin, Richard
Jaeckel.
⑦ Eye on Hollywood
⑨ Racing From Roosevelt
⑪ Star Trek
⑬ Jazz Tonight: Stephane
Grappelli in New Orleans

12:10
Ⓗ The Last Polka

12:30
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight
⑨ Jackie Gleason
Ⓝ Movie: Carnal
Knowledge
Ⓦ Movie: Broadway
Danny Rose

1:00
⑦ Movie: Fools (1970).
Jason Robards, Katharine
Ross. Method of modern
love.
⑨ The Saint
⑪ One Step Beyond
Ⓢ Rick and Bob Report

1:10
Ⓗ Movie: Videodrome

1:30
④ ⑪ News
⑤ Hogan's Heroes
Ⓢ Movie: The Hunger

2:00
② News
④ Sally Jessy Raphaël
⑤ Movie: Our Man in
Havana (1960). Alec
Guinness, Ernie Kovacs,
Noel Coward. What a cast!
⑨ Joe Franklin
⑪ Movie: Black Sunday
(1961). Barbara Steele,
John Richardson.
Ⓦ Movie: The Star
Chamber

2:30
④ Ben Casey

2:45
Ⓗ Movie: Surf II

3:00
⑨ Movie: Mighty Joe
Young (1949). Terry
Moore, Ben Johnson.

3:10
Ⓢ Movie: Lady on the Bus

3:30
④ Candid Camera
⑪ F Troop

4:00
④ Here's Lucy
⑪ Abbott and Costello

4:15
Ⓗ Movie: Dog Day
Afternoon

4:30
④ Here's Lucy
⑪ Biography: Knute
Rockne

5:00
④ Here's Lucy
⑨ News
⑪ It's Your Business
Ⓢ Movie: Come and Get It

5:30
④ Twenty-Minute
Workout
⑦ Morning Stretch

⑨ Joe Franklin
⑪ News

Fri., Mar. 29

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly
News
㉑ Motorweek
㉛ Tony Brown's Journal
Ⓗ Movie: My Favorite
Year
Ⓢ Movie: Staying Alive

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business
Report
㉑ Moneymakers IV
㉛ News From City Hall
City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer
NewsHour
㉑ Doctor Who
㉛ Why in the World
Ⓦ Movie: The Ice Pirates

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Long Island Report
㉛ The Earth Explored
Ⓗ Video Jukebox

8:00
② Detective in the House
④ Knight Rider
⑤ PM Magazine
⑦ Webster (cc)
⑨ News
⑪ Movie: It Happened
One Night (1934). Clark
Gable, Claudette Colbert.
Runaway heiress and
newspaperman. Thumbs
up.
⑬ Washington Week in
Review
㉑ Nature (cc)
㉛ In Recital
Ⓗ Movie: This Is Spinal
Tap
Ⓝ Movie: Easy Rider
Ⓢ Movie: The Star
Chamber

8:30
⑤ Rituals
⑦ Mr. Belvedere (cc)
⑨ Sale of the Century
⑬ Wall $treet Week

9:00
② Dallas
④ V
⑤ Merv Griffin
⑦ Benson (cc)
⑨ College Basketball:
NIT Final
⑬ Great Performances:
Dance in America—The
Taylor Company
㉑ Movie: Fire Over
England (1937). Laurence
Olivier, Vivien Leigh.
㉛ Marshall McLuhan: A
Man and His Message
Ⓦ Movie: The Dresser

9:30
⑦ Off the Rack (cc)
Ⓗ Culture Club in
Concert

10:00
② Falcon Crest
④ Miami Vice
⑤ ⑪ News
⑦ Matt Houston (cc)

⑬ New World Visions
㉛ National Geographic
Specials: Ballad of the
Irish Horse
Ⓝ Movie: Bye Bye Brazil
Ⓢ Movie: The Lords of
Discipline

10:30
⑪ News
㉑ William Grant Still,
Trailblazer From the South
Ⓗ Movie: Let's Spend the
Night Together

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Visions '85
⑪ Odd Couple
⑬ Movie: All My Sons
(1948). Edward G.
Robinson, Burt Lancaster.
㉑ Nightly Business
Report
Ⓦ Movie: The Intruders

11:30
② Golf: Tournament
Players Championship
(highlights)
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑪ Honeymooners
㉑ Latenight America
Ⓢ Movie: Hot Dog . . . the
Movie

11:45
② Movie: How Sweet It Is
(1968). James Garner,
Debbie Reynolds.

12 MIDNIGHT
⑪ Star Trek
Ⓝ Movie: Diary of a
Country Priest

12:05
Ⓗ Maximum Security

12:30
④ Friday Night Videos
⑤ Starsky and Hutch
⑦ New York Hot Tracks
Ⓦ Movie: Hey! There's
Naked Bodies on My TV!

12:35
Ⓗ Movie: Christine

1:00
⑨ The Saint
⑪ One Step Beyond

1:25
Ⓢ Movie: Staying Alive

1:30
⑤ America's Top Ten
⑪ News

1:45
Ⓦ Movie: Betrayal

2:00
② Record Guide
④ News
⑤ Movie: Random
Harvest (1942). Ronald
Colman, Greer Garson.
⑦ Entertainment Tonight
⑨ Joe Franklin
⑪ Solid Gold

2:30
② Movie: The Eyes
Behind the Stars (1972).
Martin Balsam, Robert
Hoffman.
④ Sally Jessy Raphaël
⑦ Movie: Kansas City
Massacre (1975). Dale
Robertson, Bo Hopkins. G-man Purvis against Pretty
Boy, Baby Face, other
lovelies.
Ⓗ Movie: The Hotel New
Hampshire

3:00
④ Music City
⑨ Movie: The Informer
(1935). Victor McLaglen.
John Ford's night town.
⑪ Children Between Life

SOLUTIONS TO LAST WEEK'S PUZZLES

F	A	I	R	P	L	A	Y		E	F	F	O	R	T
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TELEVISION

and Death
S Movie: A Song Is Born

3:30
4 Ben Casey
W Movie: Easy Rider

4:00
11 Abbott and Costello

4:20
2 Newsmakers

4:25
H Movie: An Unmarried Woman

4:30
4 Hit City
11 Biography: Will Rogers

4:50
2 Movie: The Man Who Would Not Die (1975). Keenan Wynn. Skipper in hot water.

5:00
4 Candid Camera
9 News
11 Insight
S Paper Chase

5:30
4 Here's Lucy
9 Movie: A Public Affair. Myron McCormick.
11 News

5:50
S The Enchanted Journey

Mon., Apr. 1

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 A House for All Seasons
31 All About TV

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 This Old House (cc)
31 News From City Hall City Comment
S Movie: Twice Upon a Time

7:00
2 4 7 News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 Brooklyn College
W Movie: WarGames

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Long Island Report
31 Cityscope
H Fraggle Rock

8:00
2 Scarecrow and Mrs. King
4 TV's Bloopers and Practical Jokes
5 PM Magazine
7 Hardcastle and McCormick (cc)
9 News
11 TV Movie: Condominium (1979). Barbara Eden, Dan Haggerty. The good life. Part 1 (Part 2, Tue., Apr. 2, 8 p.m.).
13 Ancient Lives. Egyptian life 3,000 years ago.
21 Wild America
31 Woody Herman's Big Band Celebration
H Movie: Romancing the Stone
N Movie: The Man Who Knew Too Much (1956)
S Movie: Mike's Murder

8:30
5 Carol Burnett and Friends
9 NBA: Knicks vs. Milwaukee Bucks
21 Profiles in Nature

9:00
2 NCAA Basketball Championship: Final (TBA)
4 TV Movie: A. D. Part 2 (see Sun., Mar. 31, 8 p.m.).
5 Merv Griffin
7 TV Movie: Love Lives On. Sam Waterston, Christine Lahti.
13 American Playhouse: Concealed Enemies
21 The Living Planet: A Portrait of the Earth (cc)
W Movie: Brainstorm

9:30
31 Rocaby

10:00
5 11 News
21 Encore: Betty Carter
H The Laundromat
N Movie: The Man Who Knew Too Much (1934)
S Movie: The Blue Lagoon

10:30
11 News
31 Inside the White House

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple
13 MacNeil/Lehrer NewsHour
21 Nightly Business Report
31 Nippon Television Inc.
H Coming Attractions
W Movie: Indecent Pleasures

11:30
2 Simon and Simon
4 Tonight
5 Kojak
7 Nightline
9 Burns and Allen
11 Honeymooners
21 Latenight America
H Movie: Christine

12 MIDNIGHT
7 Eye on Hollywood
9 Best of Saturday Night Live
11 Star Trek
13 Mystery!: The Adventures of Sherlock Holmes
N Movie: Diary of a Country Priest
S Movie: Lovely But Deadly

12:15
W Movie: First Blood

12:30
4 David Letterman
5 Starsky and Hutch
7 New $100,000 Name That Tune

12:40
2 McMillan and Wife

1:00
7 Movie: Rock Island Trail (1949). Forrest Tucker, Adele Mara.
9 The Saint
11 One Step Beyond

1:25
H Movie: Local Hero

1:30
4 11 News
5 Real Estate: The Investment of the '80s

1:35
S Movie: Yes, Georgio
W Movie: Lone Wolf McQuade

2:00
2 News
4 Sally Jessy Raphaël
9 Joe Franklin
11 Movie: Blondie's Big Deal (1949). Penny Singleton, Arthur Lake.

2:30
4 Ben Casey
5 Best of Midday

3:00
9 Movie: All Quiet on the Western Front (1930). Lew Ayres, Louis Wolheim.

3:20
H Video Jukebox

3:30
4 Candid Camera
5 Off the Set
S Movie: Twice Upon a Time
W Movie: The Grey Fox

3:50
H Movie: Romancing the Stone

4:00
4 Here's Lucy
11 Abbott and Costello

4:30
4 Here's Lucy
11 Biography: Theodore Roosevelt

5:00
4 Here's Lucy
5 News
11 Life of Riley

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News
S Movie: Up in Arms

Tue., Apr. 2

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 New York's Master Chefs
31 International Edition
H Movie: Harry and Son
S Movie: Visit to a Chief's Son

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 Magic of Watercolors
31 News From City Hall City Comment

7:00
2 4 7 News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 All About TV
W Movie: Blame It on Rio

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Long Island Report
31 Colorsounds

8:00
2 Lucie Arnaz
4 A-Team
5 PM Magazine
7 Three's a Crowd (cc)
9 News
11 TV Movie: Condominium. Part 2 (see Mon., Apr. 1, 8 p.m.).
13 Nova
21 Answerwise
31 The Living Planet: A Portrait of the Earth
H Movie: Moscow on the Hudson
N Movie: Carnal Knowledge
S Movie: Swing Shift

8:30
2 Jeffersons
5 Carol Burnett and Friends
7 Who's the Boss? (cc)
9 NBA: Knicks vs. Cleveland Cavaliers
21 De Bono's Thinking Course

9:00
2 TV Movie: Guilty Conscience. Anthony Hopkins, Blythe Danner.
4 TV Movie: A. D. Part 3 (see Sun., Mar. 31, 8 p.m.)
5 Merv Griffin
7 MacGruder and Loud (cc)
13 Frontline
21 Masterpiece Theatre: All for Love (cc)
31 Your Tax Return: 55 and Older
W Movie: One Wild Moment (subtitled)

10:00
5 11 News
7 Moonlighting
13 Rites of Passage
21 Music in Time
31 Backstage at the Cotton Club
H Maximum Security
N Movie: Easy Rider
S Movie: Reckless Disregard

10:30
11 News
31 A Taste of China
H Warning: May Be Hazardous to Your Health

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple
13 MacNeil/Lehrer NewsHour
21 Nightly Business Report
31 Nippon Television Inc.
H Movie: Forbidden
W Movie: Blondes Have More Fun

11:30
2 Fall Guy
4 Tonight
5 Kojak
7 Nightline
9 Burns and Allen
11 Honeymooners
21 Latenight America

11:45
S Bizarre 10

12 MIDNIGHT
7 Eye on Hollywood
9 Best of Saturday Night Live
11 Star Trek
13 Jazz Tonight: Dixieland Jazz From New Orleans
N Movie: Pixote

12:15
S Movie: A Midsummer Night's Sex Comedy

2:30
David Letterman
Starsky and Hutch
New $100,000 Name hat Tune
Movie: Chained Heat

2:40
Columbo

:00
Movie: The Daughters Joshua Cabe (1972). uddy Ebsen, Sandra Dee.
The Saint
One Step Beyond
Movie: This Is Spinal ap

:30
⓫ News

❺ Real Estate: The Investment of the '80s

1:45
Ⓢ Movie: Night of the Zombies

2:00
❷ News
❹ Sally Jessy Raphaël
❺ Movie: Moses (1975). Burt Lancaster, Anthony Quayle. *Burning bush.* Part 1 (Parts 2–3, Wed.–Thu., Apr. 3–4, 2 a.m.).
❾ Joe Franklin
⓫ Movie: Blondie's Big Moment (1947). Penny Singleton, Arthur Lake.
Ⓦ Movie: The Osterman Weekend

2:30
❹ Ben Casey
Ⓗ Movie: Dog Day Afternoon

3:00
❾ Movie: Phantom of the Opera (1943). Nelson Eddy, Claude Rains.

3:30
❹ Candid Camera
⓫ F Troop
Ⓢ Movie: Swing Shift

3:45
Ⓦ Movie: Stage Fright

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:30
❹ Here's Lucy
⓫ Biography: Babe Ruth

4:40
Ⓗ Movie: The Pursuit of D. B. Cooper

5:00
❹ Here's Lucy

5:10
Ⓢ Bizarre 10

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin

Weekend, Mar. 30–31

Sat., Mar. 30

:00
Carrascolendas
Pattern for Living
Wall Street Journal leport

:30
❷ Patchwork Family
❹ Sonrisas
❺ Insight
⓫ Wild Kingdom
Ⓗ Movie: The One and Dnly

7:00
❹ Vegetable Soup
❺ World Tomorrow
❼ Davey and Goliath
⓫ Pink Panther

7:30
❷ Kidsworld
❹ Kidalittles
❺ Wonderama
❼ Little Prince
⓫ Josie and the Pussycats
⓭ MacNeil/Lehrer NewsHour
Ⓢ Movie: The Journey

8:00
❷ The Bickets
❹ Snorks
❺ Movin' On
❼ Superfriends
❾ Christopher Closeup
⓫ Voltron

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❼ Superfriends
❾ Meet the Mayors
⓫ *Hee Haw*
⓭ Wall $treet Week
Ⓗ Warning: May Be *Hazardous to Your Health*

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Nine on New Jersey
⓭ McLaughlin Group
Ⓗ Movie: Harry and Son

9:30
❷ Dungeons and Dragons
❼ Turbo Teen
❾ Davey and Goliath
⓫ Puttin' on the Hits
⓭ Capitol Journal

10:00
❷ Bugs Bunny/Road Runner
❺ Saturday Morning
❼ Dragon's Lair
❾ Championship Wrestling
⓫ Soul Train
⓭ Firing Line
Ⓢ Movie: Bridge to the Sun
Ⓦ Movie: Twice Upon a Time

10:30
❹ Alvin and the Chipmunks
❼ New Scooby-Doo Mysteries

11:00
❷ CBS Storybreak
❹ Kidd Video
❼ Scary Scooby Funnies
❾ Hardy Boys/Nancy Drew Mysteries
⓫ International All-Star Wrestling
⓭ Tony Brown's Journal
Ⓗ Movie: Forbidden

11:30
❷ Pryor's Place
❹ Mr. T
❼ *The Littles*
⓭ Open Mind
Ⓦ Movie: Somewhere, Tomorrow

12 NOON
❷ Bugs Bunny/Road Runner
❹ Spiderman and His Amazing Friends
❺ Expedition Danger
❼ Weekend Specials (cc)
❾ Voyagers!
⓫ Movie: Revenge of the Dragon. Chen Ying.
⓭ New World Visions
㉑ Gourmet Cooking
Ⓢ Movie: Reckless Disregard

12:30
❷ Saturday Supercade
❹ Incredible Hulk
❺ America's Top Ten
❼ American Bandstand
㉑ Rod and Reel II

1:00
❹ Tennis: Paine Webber Tennis Classic
❺ Fame
❾ NHL: Rangers vs. Philadelphia Flyers
⓭ New Literacy
㉑ New York's Master Chefs
Ⓗ Not *Necessarily* the News
Ⓦ Movie: Unfaithfully Yours

1:30
❷ *Pole Position*
❼ New York Hot Tracks
⓭ New Literacy
㉑ Square Foot Gardening
Ⓗ Movie: Lone Wolf McQuade

2:00
❷ Golf: Tournament Players Championship
❺ Starsky and Hutch
⓫ White Shadow
⓭ Back of the Book
㉑ Motorweek
Ⓢ Movie: Racing With the Moon

2:30
❹ The Winning Hand
❼ Greatest Sports Legends—John Wooden
⓭ This Old House
㉑ Gourmet Cooking

3:00
❺ Movie: A Hard Way to Die. Billy Chong.
❼ Pro Bowlers Tour
⓫ Chips
⓭ New York's Master Chefs
㉑ Rod and Reel II
Ⓦ Movie: Rear Window

3:30
❷ **NCAA Basketball Championship: The Final Four (TBA)**
❾ **TV Movie:** Mongo's Back in Town (1971). Sally Field, Telly Savalas.
⓭ American Playhouse: Family Business
㉑ New York's Master Chefs
Ⓗ Warning: May Be *Hazardous to Your Health*

4:00
⓫ Star Trek
㉑ This Old House (cc)
Ⓗ Movie: Max Dugan Returns
Ⓢ Movie: The Sting II

4:30
❹ A. D.—Rome of the Emperors
❼ Wide World of Sports
㉑ Motorweek

5:00
❹ War of the Stars
❺ Mission Impossible
❾ Top 40 Videos
⓫ Love Boat
⓭ Great Performances: Dance in America—The Taylor Company
㉑ Gold Lust
Ⓦ Movie: Twice Upon a Time

5:30
❹ The Lowenbrau Dart Finals

6:00
❹ ❼ News
❺ Blue Knight
❾ Battlestar Galactica
⓫ Puttin' on the Hits
⓭ Nature
Ⓗ Movie: The One and Only
Ⓢ Waylon Jennings: A Cowboy in London

6:30
❹ ❼ News
⓫ Dance Fever

7:00
❹ Prime of Your Life
❺ Too Close for Comfort
❼ Hollywood Closeup
❾ News
⓫ Jeffersons
⓭ Family Classics: Little Women
㉑ Inside Albany
㉛ Washington Week in Review
Ⓢ Movie: Raise the Titanic!
Ⓦ Movie: Twilight Zone—The Movie

7:30
❹ Fight Back
❺ Archie Bunker's Place
❼ Weekend Style
❾ **Baseball. Mets vs. Montreal Expos. Preseason exhibition.**
⓫ At the Movies
⓭ Wild America
㉑ Wall $treet Week
㉛ European Journal

8:00
❷ Bugs Bunny Easter Special
❹ Diff'rent Strokes
❺ Movie: The *Conspirators* (1944). *Hedy* Lamarr, Paul Henreid.
❼ Fourth Wise Man (cc)
⓫ **TV Movie:** The Secret War of Jackie's Girls (1980). Mariette Hartley, Lee Purcell.
⓭ Nature of Things
㉑ Wonderworks
㉛ Hello Jerusalem
Ⓗ Movie: Forbidden
Ⓝ Movie: L' Argent

8:30
❹ Double Trouble

9:00
❷ Airwolf
❹ Gimme a Break
❼ Love Boat (cc)
⓭ Film on Film. Conversations with David Lean and James Mason.
㉑ My Heart, Your Heart
㉛ Mystery!: The Adventures of Sherlock Holmes
Ⓢ Movie: Racing With the Moon
Ⓦ Movie: Christine

9:30
❹ Under One Roof

10:00
❷ Cover Up
❹ Hunter
❺ ❾ ⓫ News
❼ Finder of Lost Loves (cc)
⓭ Sneak Previews
㉑ Remembering Life
㉛ German Pro Soccer
Ⓗ Not *Necessarily* the News

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🅝 **Movie: Forbidden Games**

10:30
❺ Black News
❾ In Search Of
⓫ Wall Street Journal Report
⓭ **Movie: Heavens Above!** (1963). Peter Sellers, Cecil Parker. Sellers as a bishop to outer space.
🅗 The Hitchhiker

11:00
❷ ❹ ❼ News
❺ **Movie: Hide in Plain Sight** (1980). James Caan, Jill Eikenberry. Divorced man's children are hidden by the U.S. government because their new father is a material witness.
❾ Burns and Allen
⓫ Tales From the Darkside
🅗 **Movie: Harry and Son**
🅢 **Movie: Slumber Party Massacre**
🅦 **Movie: Exposed**

11:30
❹ Saturday Night Live
❼ World News Tonight—Weekend Report (cc)
❾ Racing From Roosevelt
⓫ Honeymooners

11:45
❷ Sports People
❼ **Movie: At the Earth's Core** (1976). Doug McClure, Peter Cushing. Victorian inventors find beasts and savages below.

12 **MIDNIGHT**
❷ **Special: The Second Annual Black Gold Awards**
❾ WWF All-Star Wrestling
⓫ Lifestyles of the Rich and Famous
🅝 **Movie: Rope**

12:15
🅦 **Movie: High School Memories**

12:30
🅢 **Movie: Reckless Disregard**

12:55
❺ **Movie: The Long Gray Line** (1955). Tyrone Power, Maureen O'Hara.

1:00
❹ Eischeid
❾ **Movie: The Fearless Vampire Killers or: Pardon Me, but Your Teeth Are in My Neck** (1967). Sharon Tate, Roman Polanski. Polite.
⓫ At the Movies
🅗 **Movie: Lone Wolf McQuade**

1:30
⓫ News
🅦 **Movie: I See a Dark Stranger**

2:00
❹ Ben Casey
⓫ **Movie: Unholy Wife** (1957). Rod Steiger.

2:07
❷ **Movie: The Hostage Heart** (1977). Loretta Swit, Bradford Dillman. For the literal-minded: kidnapping during a heart operation.

2:15
🅢 **Movie: The Sting II**

2:25
❼ **Movie: The Land That Time Forgot** (1975). Doug McClure, John McEnry. Proverbial uncharted island. See 11:45 p.m. above for inhabitants.

2:50
🅗 **Movie: Max Dugan Returns**

3:00
❹ **Movie: Rocketship** (1936). Buster Crabbe, Charles Middleton.
❾ **Movie: Johnny Eager** (1941). Robert Taylor, Lana Turner. Sociology student ends up behind the eight ball.

3:30
🅦 **Movie: Somewhere, Tomorrow**

4:00
⓫ Abbott and Costello
🅢 **Movie: Raise the Titanic!**

4:02
❷ **Movie: Gunfight at the OK Corral** (1957). Burt Lancaster, Kirk Douglas.

4:30
⓫ Biography: Franklin D. Roosevelt (Part 1)

4:35
🅗 **Movie: Forbidden**

5:00
❾ News
⓫ Life of Riley

5:30
❾ Straight Talk
⓫ News

5:50
❺ Time for Timothy

Sun., Mar. 31

6:00
⓫ Wall Street Journal Report
🅢 David Copperfield

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ ⓫ Christopher Closeup
❾ News
🅗 **Movie: Sahara**

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power (cc)
❼ Faith for Today
❾ Hispanic Horizons
⓫ Old Time Gospel Hour

7:30
❷ Channel 2 the People
❹ Journey to Adventure
❼ This Is the Life
❾ Point of View
⓭ Sesame Street (cc)
🅢 Faerie Tale Theatre

8:00
❷ Way to Go
❹ Here's Lucy
❺ Jimmy Swaggart
❼ Insight
❾ Terry Cole-Whittaker
⓫ Frederick K. Price

8:30
❷ For Our Times
❹ Here's Lucy
❼ World of Photography
❾ Day of Discovery
⓭ Mister Rogers' Neighborhood
🅗 Culture Club in Concert
🅢 Shinbone Alley

9:00
❷ Sunday Morning
❹ Kids, Inc.
❺ **Movie: Challenge to Lassie** (1949). Edmund Gwen, Donald Crisp. Lassie in the doghouse.
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five
⓭ Sesame Street (cc)

9:30
❹ Positively Black
❼ News Conference
❾ Point of View
⓫ Voltron
🅗 **Movie: My Favorite Year**

10:00
❹ Essence
❼ Video Game
❾ Sunday Mass
⓫ The Transformers
⓭ The Voyage of the Mimi (cc)
🅢 **Movie: The Ice Pirates**

10:15
🅦 **Movie: Beyond a Reasonable Doubt**

10:30
❷ Face the Nation
❹ Religious Program
❺ **Movie: Bomba the Jungle Boy** (1949). Johnny Sheffield, Peggy Ann Garner. Tarzan's Boy.
❼ Entertainment This Week
❾ That's the Spirit
⓫ Three Stooges
⓭ Family Classics: Little Women

11:00
❷ Taking Advantage
❹ Palm Sunday at the University of Notre Dame
❾ Make Peace With Nature
⓫ **Movie: Buck Privates** (1941). Bud Abbott, Lou Costello.
⓭ Wonderworks
🅗 Puff the Magic Dragon

11:30
❷ Newsmakers
❼ This Week With David Brinkley
❾ Rex Humbard
㉑ Exploring Language
🅗 Fraggle Rock

12 **NOON**
❷ Channel 2 the People
❹ News 4orum
❺ **Movie: The Story of Jacob and Joseph** (1974). Keith Michell, Tony LoBianco. Biblical patriarchs.
❾ Robert Schuller (cc)
⓭ Why in the World
㉑ Tony Brown's Journal
🅗 Coming Attractions
🅢 Paper Chase

12:30
❷ New Stars in the Skyline, New Stress in the Streets
❹ Meet the Press
❼ Sportsbeat
⓫ **Movie: The Dancing Masters** (1943). Stan Laurel, Oliver Hardy. The "Arthur Hurry School of Dancing."
⓭ Inside Albany
㉑ **Movie: The Courageous Dr. Christian** (1940). Jean Hersholt, Dorothy Lovett.
🅗 **Movie: Sahara**

1:00
❹ **Tennis: Paine Webber Classic**
❼ Like It Is
❾ **Movie: Days of Fury.** Disaster documentary narrated by Vincent Price.
⓭ Great Decisions
🅢 **Movie: Until They Sail**
🅦 **Movie: Splash**

1:30
❷ **NCAA Women's Basketball Championship: TBA**
⓫ **Baseball: Boston Red Sox vs. Yankees.** Pre-season exhibition game from Fort Lauderdale, Florida.
⓭ Agronsky and Company

2:00
❺ **Movie: The Day Christ Died** (1980). Chris Sarandon, Colin Blakely.
❼ This Is the USFL
⓭ New Tech Times
㉑ **High School Basketball: Nassau County "A" Championship** (taped Mar. 3)

2:30
❼ **USFL Football: TBA**
⓭ Innovation: Sexual Destiny
🅗 **Movie: The Secret Life of Walter Mitty**

3:00
❷ **Golf:** Tournament Players Championship
❾ **Movie: The Sea Chase** (1955). John Wayne, Lana Turner.
⓭ Hard Winter
🅢 **Movie: Twilight Zone—The Movie**
🅦 **Movie: Slapstick of Another Kind**

3:30
❹ Al McGuire's Championship Special

4:00
⓭ Live From the Met. See Wed., Mar 27, 8 p.m.
㉑ Nature of Things

4:30
❹ Sportsworld
🅗 Not *Necessarily* the Movies

5:00
❺ Fame
⓫ **Movie: Paradise Alley** (1978). Sylvester Stallone, Lee Canalito. Sly directs, stars, and sings.
㉑ Undersea World of Jacques Cousteau
🅗 **Movie: My Favorite Year**
🅢 Faerie Tale Theatre
🅦 **Movie: Professor Potter's Magic Potions**

5:30
❾ **Horse Racing: Jim Beam Stakes**

6:00
❷ ❹ ❼ News
❺ **Movie: The Anderson Tapes** (1971). Sean Connery, Dyan Cannon. Upper East Side heist.
❾ World at War
㉑ Newton's Apple (cc)
🅢 **Movie: The Ice Pirates**

6:30
❷ ❹ ❼ News
㉑ Adam Smith's Money World
🅗 Culture Club in Concert

7:00
❷ 60 Minutes
❹ Punky Brewster
❼ Ripley's Believe It or Not (cc)
❾ Switch
⓫ Solid Gold
⓭ The Living Planet: A Portrait of the Earth
㉑ Inside Albany
🅦 **Movie: Head**

7:30
㉑ Ask Congress
🅗 Fraggle Rock

8:00
❷ Murder, She Wrote
❹ **TV Movie: A. D.** James Mason, Ava Gardner. Five-part miniseries depicting events following the death of Christ. Part 1 (Parts 2–4, Mon.–Wed., Apr. 1–3, 9 p.m.; Part 5, Thu., Apr. 4, 8 p.m.).
❺ Star Search '85
❼ **Movie: You Only Live Twice** (1967). Sean Connery, Donald Pleasence. Big-budget pastiche of earlier Bond films. Still, Connery is the definitive 007—accept no imitations.
❾ In the Black
⓫ Lifestyles of the Rich and Famous
⓭ Nature
㉑ Mystery!: The Adventures of Sherlock Holmes
㉛ National Geographic Specials: Ballad of the Irish Horse
🅗 **Movie: Gorky Park**
🅝 **Movie: Rear Window**
🅢 **Movie: The Dead Zone**

8:30
❾ Nine on New Jersey
🅦 **Movie: Krull**

9:00
❷ Crazy Like a Fox
❺ Real Estate: The Investment of the '80s
❾ Point of View
⓫ Love Boat
⓭ Masterpiece Theatre: All for Love (cc)
㉑ **Movie: Bluebeard** (1944). John Carradine, Jean Parker. Painter strangles his models.
㉛ The Dean of Thin Air

9:30
❾ New Jersey People

10:00
❷ Trapper John, M.D.
❺ ⓫ News
❾ Straight Talk
⓭ Adam Smith's Money World
㉛ In Recital
🅝 **Movie: The Revolt of Job**
🅢 Bizarre 10

10:15
🅗 **Movie: First Blood**

10:30
❺ Sports Extra
❼ People Do the Craziest Things
⓫ From the Editor's Desk
⓭ Currents
🅢 Steambath

11:00
❷ ❹ ❼ News
❺ **Special: Archbishop O'Connor's Palm Sunday Message**
❾ World Tomorrow
⓫ Odd Couple
⓭ Monty Python's Flying Circus
㉑ Ask Congress
🅢 **Movie: Reckless**
🅦 **Movie: Body Talk**

11:15
❷ News

11:30
❺ David Susskind
❼ World News Tonight—Weekend Report (cc)
❾ It Is Written
⓫ Honeymooners
⓭ Monty Python's Flying Circus
㉑ Butterflies

11:45
❷ Sports Update
❹ Strictly Business
❼ Sports Special

11:55
🅗 **Movie: Surf II**

12 **MIDNIGHT**
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie: Scream and Scream Again** (1970). Vincent Price, Christoph Lee. Organ transplants, willy-nilly.
❾ Jimmy Swaggart
⓫ Star Trek
🅝 **Movie: The Trouble With Harry**

12:15
🅦 **Movie: Splash**

12:30
❹ Greatest American Hero

12:40
🅢 **Movie: Twilight Zone—The Movie**

1:00
❷ Barnaby Jones
❾ **Movie: The Guru** (1969). Michael York, Rita Tushingham. Rock star seeks enlightenment.
⓫ Tales From the Darkside

1:25
🅗 **Movie: Videodrome**

1:30
❹ Ben Casey
❺ World Vision
⓫ News

1:50
❼ **Movie: Fools' Parade** (1971). James Stewart, Anne Baxter. Ex-cons stalked by their prison guard.

2:00
❷ News
⓫ Wall Street Journal Report

2:30
❹ Visiones
❺ Real Estate: The Investment of the '80s
⓫ **Movie: Great Day in the Morning** (1956). Virginia Mayo, Robert Stack. War and greed set man against man and woman against woman.
🅢 **Movie: The Gift**

3:00
❹ First Estate
❾ **Movie: When Comedy Was King** (1960). Charlie Chaplin, Buster Keaton. Compilation of silent-film shticks.
🅗 **Movie: Reckless**

3:30
❹ News Headlines

4:20
🅢 Bizarre 10

4:30
⓫ Biography: Franklin D. Roosevelt (Part 2)

4:35
🅗 **Movie: The Secret Life of Walter Mitty**

5:00
❾ News
⓫ Life of Riley
🅢 Paper Chase

5:30
❼ Morning Stretch
❾ Joe Franklin
⓫ News

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 6:30-11:30. Mon., Jorge Andre. Tues.-Thurs., Hortense Gomez & Co. Fri.-Sat., Kenia and Combo. Sun., Thelma Richter. AE,CB,DC.

BLUE NOTE—131 W. 3rd St., 475-8592. 3/26-31, Sarah Vaughan. 4/2-7, Nancy Wilson. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 3/25, Billy Cobham's Glass Menagerie; James 'Blood' Ulmer; Billy Cobham's Glass Menagerie. 3/27, Do' A World Music Ensemble; Pierre Bensusan. 3/29,30, NRBQ; The Nighthawks. 3/31, Eddie Kendricks. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 3/25-30, Harold Danko with Michael Moore. 3/31, Red Mitchell. 4/1-6, Hank Jones with Red Mitchell. Sets from 9:45. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 3/25, Novella Nelson with Warren Smith and Abdul Wadud. 3/26, *Lainie Cooke with Marvin Horne* and Chris White. 3/27, Victor Lesser and Frank Canino. 3/28-30, Ron McClure & Vic Juris; music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. 3/25-4/6, jazz-pianist John Bayless plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 3/30, Cranberry Lake Jug Band. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon. & Tues., Ed Polcer's Midtown North. Wed.-Sat., *Balaban & Cats.* 3/31, *Wayne Andre Trombone Septet.* Music from 8:30. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 3/25,4/1, Les Paul Trio. 3/26-31, gypsy jazz guitarist Bireli Lagrene and his Quartet. Nightly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 3/27, Dave Alvin. 3/29, Suzanne Vega. 3/30, Ellen McIlwaine. 3/31, Heartburn. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 3/25, Rob Schneiderman with Todd Coolman. 3/26-30, Particia Barber with Marc Johnson. 3/31, Dom Minasi with Michael Bocchicchio. **Upstairs:** 3/28 at 8, Tanyayette Willoughbhy; Johnnie Teamer at 10. 3/29 at 8, Roger Kellaway with Helen Merrill followed by Gail Boggs with Brenda Madison at 10. 3/30 at 8, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. 3/27-31, David Allyn with Scott Hardy and Harris Simon. Sun., 5-10 singer-pianist Brooks Kerr. Mon.-Fri., 5-10, singer-pianist Sorrow Astrasa. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Don Friedman plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. 3/26-30, pianist Kenny Barron with Red Mitchell on bass. 4/2-6, pianist Fred Hersch with Marc Johnson on bass. Music Tues.-Sat. from 10 p.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 3/25,4/1, Toshiko Akiyoshi's New York Jazz Orchestra featuring Lew Tabackin. 3/26-31, Illinois Jacquet's Big Band. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. *Off-beats,* starring Arthur Siegel, Tony Lang, and Janelle Hutchison, Tues.-Sat. at 9:30 & 11:30. Mon., New Orleans Funeral & Ragtime Band. Closed Sundays. AE,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room. Pianist Andy Tuck plays Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar-Continental restaurant. 3/25, Lucy Galliher. 3/26, Alki Sterioupoulos. 3/27, Rebecca Kaine. 3/28, Wendy Luck. 3/29, Nina Sheldon. 3/30, Phoebe Legere. 3/31, Jill McManus. Music from 9:30. AE, CB, DC, MC, V.

PIZZAPIAZZA— 785 Broadway, at 10th St., 505-0977. Pianist Terry Waldo plays ragtime and hot jazz of the 20's, every Thurs., 8:30-12:30, Fri.-Sat. 9:30-1:30 a.m. AE, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Mon. & Wed., Robert Sheer Jazz Duo. Tues., singer-pianist Artur Santana. Thurs., Danny Mixon and Lyle Atkinson Jazz Duo. Sun., jazz-pianist Edward Marks. Music from 9 p.m. AE, MC, V.

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Tues.-Thurs., The Eddie Davis Trio. Sat., pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Music from 9 p.m. AE.

THE RITZ—119 E. 11th St., 228-8888. Dancing. 3/27, Suicidal Tendencies. 3/28, The Nails; Earl Scooter Band. 3/29,30, The Blasters. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 3/27, Jemeel Moondoc's 'Jus Grew' Orchestra conducted by Butch Morris. MC,V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 3/27, Line; Nightmare Alley. 3/28, Sherryl Marshall; Ruin. 3/29, Joey Ace; New Motive; The Wallies. 3/30, Dale Leonard; The Spectators. 4/3, Lou Rudolph. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 3/25, Gil Evans' Orchestra. 3/26-31, Max Roach. 4/2-7, Benny Golson; Art Farmer Jazztet. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 3/26-30, Jeree Palmer and Adam Wade, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. 4/2-13, *Ain't No Mountain High Enough;* Tues.-Sat. at 9 & 11. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. Shows from 9 p.m. 3/25, Loup Gurou. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 3/25, Mongo Santamaria with Bobby Rodriguez y La Nueva Compania and guest soloist Tito Puente. Music from 9 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Every Mon., Mel Lewis & the Jazz Orchestra. 3/26-31, Steve Kuhn; Al Foster; Ron Carter. Shows at 10, 11:30, & 1 a.m. No credit cards.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 3/26-30, pianist Junior Mance with bassist Marty Rivera. 3/31, guitarist Gene Bertoncini with bassist Michael Moore. 4/1, pianist Jim Roberts with bassist Brian Torff. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 3/25,26, Albert King; Johnny Copeland. 3/29,30, Soozie Tyrell and Great Balls of Fire; Greywater. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 3/26-31, comedian David Steinberg, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 3/30, comedians Richie Gold, Danny Curtis, Jane Genaro and Gary De Lena, Mon.-Thurs., 9 & 11:15; Fri., 9 & 11:30; Sat., 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, Uncle Dirty. Sun.-Thurs. 7-4 a.m., Fri. & Sat., 8 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., Marian Paige and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4 p.m.-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. Every Thurs. at 10, The East 13th Street Band featuring Larry Rivers. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 3/30, Jonah Jones and his quartet, alternating with singer-pianist Tommy Furtado. Nightly except Sun., at 10 p.m., midnight and 2 a.m. 4/1-5/25, the Glen Covington Trio. AE,CB,DC.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 3/27, Jorge Dalton with his Inter-American Band. 3/28, The Itals backed by Roots Radix with special guest Don Carlos. 3/29,30, Pe De Boi - Power Samba. 3/31, Jorge Andre. AE,V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE,CB,DC,MC,V.

VISAGE—610 W. 56th St., 247-0612. New York's newest disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. AE, DC, MC, V.

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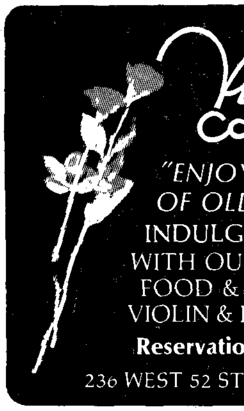

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Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie sings every Wed.-Sat. at 6:30...*Hollywood Opera,* a musical lampoon of the great Hollywood movies, featuring Camille Saviola, Mary Cleere Haran and Perry Arthur, Wed.-Sat at 9... Collins and Friedman, Thurs.-Sat. at 11. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon,* produced by Georges Reich featuring showgirls, French female impersonators, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Neilson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 3/25-30, 4/1-6, singer Maureen McGovern, Mon.-Thurs. at 8:30, Fri.-Sat. at 8, followed by impressionist Charles Pierce, Tues.-Thurs. at 11, Fri.-Sat. at 10 & midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

LATIN QUARTER—200 W. 48th St., 586-3903. Nightclub with dancing and cabaret nightly. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Davis Gaines, Herndon Lackey, Nora Mae Lyng and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE,CB,DC,MC,V.

PANACHE—1409 Sixth Ave., 765-5080. 3/26, Sidney Myer - *At Home at Panache.* 3/27, Mary Ellen Bernard; Teresa Parente. 3/28, LaZoo. 3/29, Harriet Leider; Lin & Lauren. 3/30, Harriet Leider. 3/31, Amy Dolan. AE,MC,V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. 3/26-4/6, Bertram Ross with John Wallowitch, Tues.-Thurs. at 10, Fri.-Sat. at 9 & 11. AE,CB,DC,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 4/14, Jack Morgan and the Russ Morgan Orchestra play for dancing, nightly except Mon. AE,CB,DC,MC,V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 3/30, Julie Wilson in an all-Sondheim program - *Let Me Entertain You,* Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

BARBIZON—63rd St., at Lexington Ave., 838-5700. **Cafe Barbizon:** A great piano room! Thru 3/30, singer-pianist Chris Barrett performs Mon.-Sat. 8-midnight. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/30, composer-jazz pianist George Shearing with Don Thompson, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Thru 6/29, Barbara Carroll plays Tues.-Sat. at 10 p.m. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Paul DiLello plays Sun., and Earl Rose Mon. 6-11. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **Barclay Terrace:** Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:3 a.m. AE,CB,DC,MC,V

REGENCY—540 Park Ave., at 61st St.,759-4100 **Regency Lounge:** Pianist Tommy Furtado play every Mon.-Fri. from 5:30-7:30, Keith Ingram take over at 7:30 til 1:30. AE,CB,DC,MC,V.

SHERRY NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE,DC,MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 4/13, Woody Herman and His Woodchoppers present 'Jazz Cabaret,' Mon.-Thurs. at 9, Fri.-Sat. at 9 & 11. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Effie Jansen, Tues.-Sat. 9-1 a.m. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 3/25, K.T. Sullivan; Ria Absalom. 3/26, *The Early Show* - kid's musical comedy revue; Jane Burbank. 3/27-30, *Sweet Will* - revue; Nancy Timpanaro. 3/31, Cheryl Lodge. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 3/25, Sandi Linn; For Play. 3/26, Mary Catalano; Gregg Payne. 3/27, Marilyn Wall; Pats & Bob, Joanne Bradley. 3/28, Pamela Isaacs; J*A*P*S. 3/29, Michael Christiansen; Cindy Roesel. 3/30, Rick Cody; Bad Attitudes. 3/31, Jim Dupuis; Lila Simms. No credit cards.

FERRANTE—1294 Third Ave., bet. 74-75th Sts., 535-3416. A new classic Italian restaurant with pianist-composer Artie Schroeck performing nightly from 11 p.m.-4 a.m. Cabaret-singer Sara Krieger joins Artie on Fri. & Sat. from 10 p.m. AE, CB, DC, MC, V.

HANRATTY'S—1754 Second Ave., 289-3200. Sun., Jane Jarvis. Mon., Dick Hyman. 3/26-30, 4/2-6, City Light Orchestra. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

JOLSONS—400 W. 42nd St., 564-0004. Continental-American restaurant featuring singer-pianist Katherine Sylvestri every Mon.-Wed. 7-midnight, Scott Berry takes over Thurs.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. AE,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Bryon Sommers takes over on Fri. & Sat. AE,CB,DC,MC,V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.-Sat. 11:30 to closing. AE,DC.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 3/25-27, pianist Dave Marck. 3/28,31, pianist Richard Shulman. 3/29,30, Richard Shulman with Dean Johnson on bass. Nightly 7:30-1:30 a.m. AE,CB,DC,MC,V.

NEW YORK CLASSIFIED

Vew York Classified is a weekly feature. **Rates effective with the January 7, 1985 issue:** one-time ad, $33.00 per line; two consecutive ads, $27.25 per line per issue; four consecutive ids, $24.25 per line per issue. 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box numbers. Display classified ads are available at $377.00 per inch. Add 10% for gray background. Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0732.** All ads accepted at the discretion *of the publisher.*

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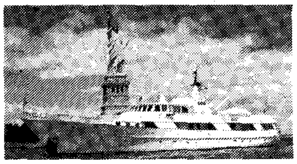

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MD Renaissance Man, 33—Seeks assertive, professional, slightly zaftig woman for happy ending. NYM K533.

I Worship Beauty, Usually From Afar—I look OK, but am too shy to offer in person the dedication I'm willing to give. Will totally love, honor, etc. my woman. 5'11', 36, trim, fair. Hiding in NYM J396.

Did You Hear—The one about the snail who was disillusioned with life? So, to make himself feel better, the snail goes down to his Cadillac dealer and plunks down $30,000 for a 1985 white El Dorado. The snail insists on having two large capital S's painted on each door. "For what reason?" inquires the salesman. And replies the snail, "So that when I drive down Fifth Avenue on a midsummer's day, people will stop and say, "boy, oh boy, look at that S car go." Yes, I'm losing my grip on reality and I need a beautiful woman, 21-29, with long legs and electric eyes to save me. I'm 32 and running the family business in NYC. As the kids say today, I like that hep rock music and could provide you with quality material such as above 24 hours a day. How can you refuse? Note and photo required. Jackets optional. NYM J408.

STRICTLY PERSONALS

raditional, Attractive Woman, 28— Wants loving man to be a family with. Only incere responses, send note/phone/photo. NYM K549.

own-To-Earth Lady—39, smart, pretty, etite, slim, contented owner of growing usiness, looking for equally independnt, caring, ethical man, 30-50. Person reuired, not photo. NYM K550.

retty, Loving, Respectable Female—38, 6 1/2", seeks mate to 60's. NYM K551.

ttractive, Vivacious Professional— lack female, 40 plus, humor, ethics. NYM J422.

erious Skier, Physician—Inventor (sucessful). Tall, athletic, intelligent, pasionate, cute. Lives near enough to slopes o ski 2 or 3 times per week. Seeks fasciating, clever, brainy, athletic woman kier, under 35, who can find her way to Little Cottonwood Canyon. High altitude cclimation a plus. Letter/photo/real hone. NYM K552.

***LI, Shapely Blonde Female—**36, seeks caring, athletic man, 40-45, with time to share outdoors, boating. NYM E555.*

Lively, LI Lady—Long-legged, lovely, sensual, late 40's, successful, independent, witty, fun to be with, enjoys laughter, people, dancing, puzzles, games, the beach. Seeking, man, 40-55, for one-to-one relationship. NYM J397.

"Cool And Limpid Green Eyes"—Quite attractive, warm, slim, athletic, first-class background, established career, wish to share my exciting life with man, 40's to 60's, fulfilled in his profession, happy with himself. NYM K546.

Attractive Woman Artist—28, bright, honest, fun, seeks successful, professional man, 30-38, with similar qualities for sincere relationship. Photo/phone/note desired. NYM K547.

MD—Resident, 31, 5'5", warm, kind, thoughtful, non-religious, seeks intelligent, open-minded woman, 25-35. NYM K548.

NJ/NY—Successful, accomplished, natural, pretty, petite, physically fit, just-turned-40, gal. If you are a handsome, financially successful, sincere and stable guy, 35-43, seeking a meaningful relationship, I will be delighted to meet you. Photo/phone, short note. NYM L382.

I Want A Man—Who lives life 24 hours a day, who's real, successful, wants the best out of people, things, work, who loves jeeps, Rolls-Royces, skiis, tennis, St Moritz, my son (10) and daughter (13), and the finest exterior and interior woman around, and who won't settle. Photo, phone. NYM J394.

Sugar and Spice—And everything nice. *That's what I am! Pretty, thin, 30, 5'5", Ivy-*educated woman available for merriment, matrimony and motherhood with successful, well-rounded, huggable, lovable, adorable Jewish man. NYM L383.

Talented Female Architect—29. Beautiful, warm, easygoing. Enjoys movies, theater, novels, squash, windsurfing. Seeks handsome, accomplished, professional Jewish male, 27-36. Photo/note/phone. NYM K536.

Smile—This is what you've been waiting for. Just be female, over 21, under 5'6", romantic, adorable, very pretty, in shape, healthy, happy and fun(ny). I'm a Jewish dentist, 31, who has everything, except you. Phone/photo (would be nice). NYM K537.

Sincere, Sensitive Exec, 31—With good *sense of humor, looking for that special* Jewish woman to share walks on Jersey beaches and the joys and fun of a relationship. Photo. NYM K538.

Jew, 52—Healthy, wealthy, wise, seeks I love you with keen mind, sound body, creative spirit. NYM K539.

***Fun-Loving, Tall Gal—**Jewish, profes*sional, sensitive, loving, seeks intelligent man, 33-46, 6' tall plus, for laughter and love. NYM K540.

There Is Something—One can only know *through meeting. I am a 25-year-old man,* seeking a woman who has slender, natural, lovely looks. A soft, easy, romantic, elegant lady, preferably fair-haired, in her middle 20's, being everything she can be. I am your other half and I want to be with you. NYM L385.

Tall, Slender, Dashing Male—40's, seeks chic, classy, middle-aged lady for romantic involvement. NYM K542.

Scintillating CPA, Writer/Lecturer—30, Jewish, tall, fit; seeks Brooklyn female into racquetball, long walks, TV sitcoms, and dining out. NYM K543.

SI Bachelor, *Italian-American*—Executive, 59, slim, 5'7", active, seeks slim female for romance, dinners, etc. NYM K544.

Handsome, Affluent, Italian/American— Businessman, 40, tall, thin, elegant, seeks a thin, beautiful woman, without children, to share the joys of success. Photo and home phone essential. NYM K534.

Intimacy And Independence—MD, 29, Jewish, seeks marriage to that cosmopolitan man with sense of humor. NYM J419.

Do You Qualify?—Seeking attractive, single man, 23-55, non-smoker, who loves laughs, adventures and creative sensuality. I'm attractive businesswoman, very bright and very successful, 5'7", 130 pounds, 36. You must be warm and affectionate but independent enough to enjoy sometime apart and should enjoy several of my favorite things: skiing, tennis, squash, Windsurfing, scuba, dancing, spy novels, science, languages, Japan, France, movies, computers, cats and dogs. Photo/phone/note. NYM J425.

Classy, Scandinavian Blonde—Mid 20's, seeks friendly, fine, wealthy gentleman. Bio/photo/phone must. NYM K535.

Tall, Handsome, Video Producer—37, sincere, gutsy, adventurous. Values honesty, inner strength, up-energy, family and physical fun (including tennis); seeks a very special woman of rare, natural beauty, for joy-filled, committed relationship. Love children *(I have a wondrous 4-*year-old). Photo please. NYM J395.

Oh God, Another MD—34, 6'1", 170 lbs, handsome, professional, desires beautiful model, actress or executive, with sense of humor, humility, and honesty (and brains wouldn't hurt). Picture please, will return. NYM L387.

Pretty Widow—Seeks white male, Christian, 57-67. Photo/phone/bio. NYM M388.

Irish/American Lass—Fair-haired, attractive, young 42, highly spirited, fun-loving, bright and caring seeks to share friendship, like or love with attractive, successful Christian male, 45-55. Photo/note/phone. NYM J426.

The Lonely Guy—30, LI, Jewish businessman, shy and reserved, looking for serious relationship with Jewish woman, 23-29. I enjoy movies, dining out, sports, theater or quiet evenings at home. Photo/*bio/phone appreciated.* NYM M389.

Warm, Vibrant, Attractive—People person, *fun-loving, definitely exciting, seeks* Jewish man, 48-58. Phone and photo. NYM J400.

Very Pretty, Warm, Professional—25, Christian, single, white lady who's bright, *warm, fun and traditional in her values,* seeks handsome, 24-38, single, white man of like qualities to share life. Photo/note. NYM K556.

Romantic Woman—Seeking tall, warm, man for relationship. If you're in your 40's, bright and successful, send a reply. I'm tall, slim, elegant yet casual, English/Irish-looks, warm, with varied interests, bright and successful in business. NYM L390.

Have You Got The Guts—To meet an extraordinarily attractive woman? Elegant, sensual, caring and fun. Professional musician seeks warm, upbeat, interesting, successful man, 40's-50's, for harmonious, stable relationship. NYM M390.

Tycoon—Internationally known, enjoys travel, antiques, theater, sports, country. You are 20's to 30's, natural, together, fun female. Bio/photo/phone. NYM L391.

Witty, Bright Professional—MBA, pretty, warm, sensuous brunette, seeks professionally successful, marriage-minded Jewish male, 35-48, to put a sparkle in my big brown eyes. Photo, bio. NYM E559.

Cute, LI Ex-Hippie—36, 5', Jewish, warm, educated. Still loves Joplin. Seeks only 1 good man to love/marry and start a loving family. NYM K553.

The Truth—I'm a NJ, Jewish woman who has it all (looks, success, style, brains, fame, honesty and warmth), except for the man, 50-60, who is unintimidated by the above. Phone, bio, photo. NYM J398.

Do You Agree—Intelligence, humor, sensitivity are important qualities? I am a *slim, attractive professional. You too?* Then, Jewish male (28-35), send bio/photo and we'll see from there. NYM K554.

Dark, Handsome Man, 5'11"—Jewish, divorced, intelligent, witty, athletic, *healthy, successful professional, mid 40's.* I love tennis, sailing, beach, travel, dining out, movies. Seeks beautiful, voluptuous, intelligent, sincere woman, 30-39. Note, phone, photo. NYM K555.

Charming, Attractive, Libran—5'5", slim, intelligent, successful, witty, Italian/American woman, wishes to meet attractive, financially secure male, 39-50. Short bio, phone, photo, please. NYM E556.

Astrologer/Writer/Counselor—04/17/44, Virgo rising, seeks CT/NYC female to share similar interests. NYM M396.

NYC Watchmaker, 29—With good times in mind, seeks pretty, sexy lady for loving, lasting relationship. I'm good-looking, 5'8", 140 lbs, athletic, enjoy blue-jeans, playing guitar, good wine, boating, water skiing. Serious inquiries only. Send description, phone. NYM L386.

Auburn Hair Beauty—Classy, mid 30's, green-eyes, voluptuous, 115 lbs, artist/businesswoman. Seeks single male, 5'10" plus, handsome, with hair, successful, fit, *romantic, 32-48 for a serious relationship* with loving, traveling and partying. Write to PO Box 7632, NYC 10150.

Successful, Attractive, Divorced—Trim 6'2", young 50 plus WASP. Beautiful Miami home but often in NYC. Well-educated, former corporate president with broad cultural interests. Special affection for antiques, Orientalia, ethnic and classical music (especially Gilbert and Sullivan, Viennese operettas, Mozart), travel, and ballroom dancing. Early retirement permits full time devotion to caring, protective relationship with slender, educated, chic lady, preferably 40 plus. Must enjoy traditional values, be emotionally mature, articulate and poised, and capable of sharing best social circles. For prompt response, note, photo and phone, please. PO Box 5139, Miami, FL 33141.

World-Traveled, Attractive—Fun-Loving, *Rubensque, mother, 39, seeks solvent,* intelligent, Jewish, tall male, 35 plus. Photo/bio a must. NYM J420.

Successful, Handsome, Tall—Slim, Jewish male, 31, fun to be with, seeks a pretty, slender, sexy, well-dressed, outgoing lady, 20-30. NYM L457.

No Lady Attorney/MD—Should be without this tall, handsome, debonair Jewish professional. Photo/note. NYM M430.

Sensational Man—45, successful, 6', handsome, PhD, romantic, sexy, honest, strong sensitive personality, WASP, joie de vivre. I enjoy stimulating conversation, nautilus, racquetball, writing, country inns, candlelight, sharing, caring, and being cared for. Unafraid of commitment to a special woman. You are your own person, with beauty in both body and soul, 33-43. Letter/photo. NYM M431.

Unique Jewish Professional—35, 5'9", caring, fun-loving, athletic, handsome. Seeks warm, affectionate, trim, attractive, non-smoking Jewish female, mid-20's to early 30's, to share and explore all that life has to offer. Note/phone/photo appreciated. NYM E561.

Brains, Heart, Class—Attractive, athletic, sensitive, Jewish female, 30, seeks tall, professional, non-smoker for caring relationship. NYM L401.

Actress/Lecturer, Jewish—Non-smoker, 46, would like to share her warmth and laughter with a sensitive, strong man of similar background who joys the arts, conversation, long walks and lazy Sundays. Photo/bio/phone. NYM E562.

Handsome, Sensitive, Sincere—Jewish male, 26, warm, caring and an old-fashioned romantic seeking a warm, sensi*tive, attractive, Jewish female for a lasting* relationship. Photo/phone/bio. NYM K558.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

NJ Attractive, Sensitive Female—38, seeks to share romance, friendship and possibly a lifetime with a tall, handsome, sincere, successful man, 40-45. Be confident, have a good sense of humor and honor. Phone/photo if possible. P.O. Box 1250, Summit, NJ 07901.

Complex Mind, Simple Tastes—Agnostic polymath wants gal of good mind, slim body, joyess spirit, informal, uninhibited. Character, integrity, humor essential. Beauty won't debar you, smoking or drugs will. Lunacy a plus. Valued most are ability to love, compassion, passion, love of music. I'm open, giving, mature, secure. Brief note/phone and returnable photo, please. NYM J409.

Financially Secure, Retired—Male, senior citizen, desires unencumbered, highest quality, sophisticated lady friend. Good health essential. NYM E560.

High Spirited—Straight Blonde hair, big blue eyes, dazzling smile, 29. I radiate high energy and warmth so I attract lots of men, but not the right ones, maybe this will. I've spent the last 5 years creating a successful business and now have time to relax. I'm interested in someone comfortable and happy with himself who has reached some level of success; like a teddy bear with a warm heart on the inside but tough outside and can take care of business. Photo/phone. NYM M414.

Funny Lady Seeks Funny Man—For serious relationship. If you are financially secure, 40-55, let's laugh together. Phone, photo. NYM K572.

Really, Really Nice Guy—31, Jewish, good-looking, 6'1", financially secure businessman. I'm honest, caring, sincere and have a great sense of humor. I'm seeking a warm, very attractive, slim lady, 25-35, who is sincere, fun to have long talks with, caring, huggable and outgoing to share dining, tennis, flea markets, cooking, long drives and more. Phone/photo a must returned with mine upon request. NYM K577.

Glamorous Blonde, Voluptuous—5'4", 40's, successful business gal, lives in Manhattan, seeks a gorgeous hunk, tall, 40-53, good-looking, well-built, and financially successful business executive, hopefully for a relationship. No married men. Photo/letter/phone. NYM E563.

Passionate, Long-Haired Beauty—29, slightly brilliant, artistic, loves humor and intimacy, seeks emotionally direct, strong, successful, funny, handsome, fit man, 36 1/2-50, equally at home in tuxedo as in tennis shoes. We share a desire for a loving, supportive, lifetime relationship. Photo/bio/must. NYM J423.

Renaissance Man—Handsome, sensitive, successful, athletic, professional, 6'1", 175 lbs, late 40's, with many and varied interests including my 45' sailboat. Seeks woman who is intelligent, physically fit, with warmth, beauty, and good sense of humor, to share exciting, romantic times. Send phone/bio/photo. NYM L403.

Sophisticated, Attractive Lady—48, LI/NYC brunette, romantic, sensuous, highly successful, financially and emotionally secure, enjoys elegant lifestyle. Seeks a genuine, monogamous man, 53-60, my counterpart, to share all life's pleasures for an intimate, serious relationship. Brief note/business card. NYM K574.

Successful Jewish Male—32, who enjoys dinner parties for two, sweat pants and the Sunday Times, and window shopping at midnight, is looking for an attractive, fun-loving, Jewish female, 25-30, who isn't afraid to love or be loved. Photo/bio/phone. NYM J427.

Sensuous, Dallas-Born Female—5'7", 38 (look 29), 160 IQ, romantic, attractive, fair, thin, amusing, career in filmmaking, seeks a tall, kind, cute, funny, honest, bright, athletic, snuggly, adventurous man, 35-48, with a big old house in the country and a swell job, to share marriage, have kids. I like skiing, movies, pets, gardens, antiques, travel, cooking, etc. No tobacco-smokers, baldies or beards. Photo a must, phone/bio. Post Office error. Previous mail lost. NYM M412.

Sweet, Attractive—Loving blonde, 40 years old, loves theater, dancing, all music, quiet evenings. Seeks Jewish gentleman, 40-50, professional or self-employed as I am. Photo, please. NYM M408.

Dynamic Business Executive—52 years young, seeks attractive, slim, female, 35-44, non-smoker, no singles' scene. Marriage a possibility. If you're the one, let's share the good life together. Recent photo. NYM L405.

Handsome, Successful Attorney—45, bright, loving, generous, mature personality combines aggressiveness with sensitivity, seeks bright, sensitive, sexy female, 27-38. Good legs appreciated. NYM K567.

Professional Male—42, art lover, interested in photography, movies, dining out, seeks attractive female, in 30's, looking for serious relationship. NYM L407.

Accomplished, Attractive—Single white male, bright, considerate, humorous, honest, into travel, food, boating, fishing, big cities and country farms, comfortable emotionally, financially, intellectually, seeks bright, sane, warm woman, 20's to early 30's, beautiful inside and outside, and ready for that one special man in her life. Photo/phone, please. NYM M411.

A Touch Of Class—Attractive, intelligent, warm, passionate lady, 35, green eyes and open heart. Loves theater, dining, music, dancing and laughing. Would like to meet a special, sensitive, slim, successful and spontaneous Jewish man to share everything from pizza and pasta to tender moments. Please send bio/photo/phone. NYM K575.

Feminine, Independent—Extremely successful, beautiful, loves water, travel, and outdoors. Cultured and sophisticated. Tall, blonde lady of European background, seeks attractive gentleman, between 44 and 55, romantic and financially secure with same likes. If interested for sincere one-to-one relationship, please send photo, phone number and honest letter about yourself. NYM M405.

Sailor/Investment Banker/Ex-Hippie- Are you an intelligent, attractive, wel educated, athletic woman who lov oceans, mountains, good music, go books and periodic solitude? Are you see ing an attractive, exceptionally intelligen sensitive man who loves sailing, skiin hiking, biking, literature, fine musi France, small children, and just lying the beach? Multi faceted, divorced (not r cently), Boston-bred, Ivy-League-educate SoHo resident, in early 40's, involved public sector, wants to meet gentle, sens tive, athletic woman (29-36) with sense humor and fine mind to share life's e periences. No smokers or "me-generation types, please! Send brief personal histor recent photo. NYM L408.

Newly Arrived Divorced Man—Seek special woman: warm, ultrasmart, widel read, fast-paced, accomplished (ing slim, very pretty, non-smoker, early t mid 30's, ready to love again. I'm ope warm, M.D.-scientist, starting over. Lef wing politics, Jewish-background atheis Interests include abstract art, Bach, late Beethoven quartets, modern music, poe ry readings, jogging, cooking, biking brownstones, perhaps kids. Tall, athletic reportedly handsome, very youthful looking 47. Will reply only to in-dept letters with recent photo. NYM M413.

Post-Adolescent Mensch—Westsider, 45 seeks sexy, slim, smart, sober yet sassy successful, smokeless sylph. Photo returned. Am interested in growth and future. NYM K570.

Baby Blue Eyes—Jewish male, 25, MD athletic, enjoys outdoors, cultural activities. Seeks down-to-earth, 23-28, female wholesome good looks, thin, athletic Note/phone/photo? NYM J410.

Successful Connecticut Businessman— Looking for an attractive, athletic, fun loving lady, 27-34, who loves quiet romantic evenings, theater, good restaurants, sunshine and cuddling. Would like to meet this warm, successful man who is tired of games and is ready to settle down. Bio/photo/phone appreciated. NYM K568.

STRICTLY PERSONALS COUPON

Name

Street Address

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Home Phone (for our records only)

Payment: Check M.O. MasterCard Visa AmEx Card Number

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Ad copy:

Use the coupon above or call (212) 880-0734. Rate is $23 per line, two-line minimum. Add $15 for NYM box number. Mail to: New York Magazine, 755 Second Avenue, N.Y.C. 10017. All ads accepted at the discretion of the publisher.

STRICTLY PERSONALS

I'd Love To Be Your Wife—Unique, Good, fine Scandinavian woman, 5'7", 49, very attractive, seeks big, fine, kind man, 0-63, who loves dog, cooking, beach, country, walking, impromptu doings, quiet times. NYM M394.

If I Were A Father—I would accept the sovereignty of my children in their space. They would respect the space of others. I am a 49-year-old Jewish professional/entrepreneur who prefers evenings at home. You are articulate, warm, secure in your accomplishments, and considering the possibilty of a family. NYM L393.

Attractive Manhattan Man—Youthful ooks, active 60's, secure, successful. An opera, classical music, and cinema buff. Tennis player, loves travel, seeks NYC woman, similar tastes. NYM M395.

Vivacious, Vibrant, Attractive—Tall brunette, mid 50's, seeks special man for friendship, maybe more. Should be 5'11" plus, professional, self-assured, attractive. Phone, bio, photo. NYM J401.

Why Search For Spam—When filet *mignon awaits? If you are young (30-45),* Jewish, urban, professional male with heart, soul, spirit, humor, height, depth, in good physical and mental shape, and very cute. All replies accompanied with photo answered by this dynamic, adorable and very special lady. NYM L394.

Isn't It Hard To Write—An ad like this without sounding like a used-car-salesman? Is it fair not to mention I'm a re*fined, exotic, black lady, 26, 5'7",* European background? You too are tall, eclectic, enjoy music, the arts, travel and sharing. I have high standards; don't you? Please enclose photo/bio. NYM L392.

Sexy But Smart—Beautiful, vivacious brunette, slim, athletic and creative, seeks Jewish, financially secure male, 32-40, fun, outgoing and interested in a relationship. Photo/bio. NYM M391.

38-Year-Old Mensch—Seeks, 28-40, menschette, attractive, bright, sincere, varied and flexible interests. Photo, phone and bio a must. NYM L389.

Sensitive, Tall, Handsome—WASP, 38, seeks beautiful, slender career woman, 30's. Phone/photo/note. NYM M392.

5'2", Eyes of Blue—Strawberry blonde and pretty too. Seeking financially secure, attractive, Jewish man, 35-45, who loves to laugh. NYM L419.

Charming, Continental Man—Financially secure, seeks petite, real woman. I am packed and ready to go, are you? Phone please. NYM J416.

Very Attractive, Sophisticated—Ivy grad, female, 27, lonely, on diet. Seeks humorous male counterpart, 25-40, up to 45 lbs overweight, for mutually supportive relationship. Photo, bio, phone. NYM J417.

Looking For Love—Pretty, slender, blue-eyed, blonde, late 30's, seeking romantic male counterpart who can give as well as receive. *Note/photo/phone.* NYM L420.

Blue Eyes, Dark Brown Hair—32, 5'6", Jewish professional female. If you love the movie "Somewhere In Time" and seek that special kindred soul, send phone/note. Non-smoker. NYM M428.

Sensitive, Warm, Witty—30, female psychologist, Manhattanite, seeks 29-36, Jewish man with integrity and intelligence for mutual caring, loving, sharing. Phone/bio. NYM M429.

Unique Petite—Romantic pragmatist, adventurous explorer, cozy homebody, successful careerlady seeks "best friend." You are preferably Jewish, 32-45, handsome, trim, successsful, warm, sensitive, *sincere. Smokers OK, no cigars please.* Photo/note. NYM M427.

Westchester Woman Professional—31, blonde, tall, trim, independent and intellectual, seeks attractive, witty and caring, successful man. Photo. NYM L421.

Handsome, Educated, Slim—6', single professional man, 39, seeks attractive, female counterpart, 25-33. NYM L422.

Gentleman, Easygoing, Conservative—Late 50's, 5'8", slim, healthy, seeks compatible lady for mutually rewarding relationship. NYM J412.

Attractive, Witty, Successful—Investment professional, tall, slender, WASPy, athletic, young 45, looking for friendship and possible romance with good-looking (face and figure), classy, professional woman in her 30's, who is warm, secure, unpretentious, independent and intelligent. Bio, photo, phone. NYM J413.

Foxy, Florida Millionairess—Tall, slim, beauty with brains, hunting sophisticated, 6' plus, dynamic male equal (35-50) for exciting chase. Photo/bio/phone, please. In NY 3/29-4/6. NYM J414.

Italian/American—Very handsome, 34, romantic, seeks beautiful female, 20-35, for real relationship. Photo. NYM M425.

You Are Under—49, 5'9" plus, Jewish, *single, emotionally/financially secure* and appreciate all aspects of life. I'm attractive, single, white, Jewish female, 41, and wish to spend quality time with you. Phone/bio. NYM L417.

Wealthy, Good-Looking Physician—Tired of the usual, desires an athletic woman. Photo, phone, please. NYM J415.

Jamie Lee Curtis Look-Alike—Stunning, LI, TV professional, 33, seeks handsome, financially secure, marriage minded, Jewish man, 33-40. Note/photo. NYM M426.

Handsome, Latter 40's—Blue-eyed, white male, cultured, many interests. Would like to meet good-looking woman, 30 to late 30's, who is warm, loving, affectionate, devoted, for possible lasting relationship. *Include phone number.* NYM J428.

Nice Guy—Nice intelligence, integrity, gentle soul. Nice looks and weight, 39, Jewish. Successful educator who likes nice music. Seeks nice lady, naturally. Nice kids, great. Photo would be nice. Have a nice day. NYM L411.

Spirited, Gifted, Black—Christian, 32, Ivy league, beautiful, shapely V.P. with diverse interests, seeks tall, athletic, nonsmoking entrepreneur or professional man, 30-45, any nationality, who is goal-oriented, likes himself, and is capable of commitment. Letter/photo. NYM M415.

First-Class Woman—Pretty, black, professional, 39, seeks self-confident male who agrees that love, sharing and commitment are not passe. NYM L412.

Tall, Handsome Doctor—37, seeks a beautiful woman with a model's figure, 21-35. Warmth, sensitivity, honesty, very important. Photo/bio/phone. NYM L413.

Hello—Warm, sane, successful gentleman, 38, Jewish, with good sense of humor, desires a real and permanent relationship with bright, professional, trim and very pretty woman, 28-38. Letter please, photo optional. NYM M417.

Stunning Silver Fox—Warm, slender, Jewish professional woman with charm and personality, seeks a special man, 40-55, non-smoker, who has high standards, character, sensitivity and a sense of humor. NYM M418.

Playwright Without Portfolio—Seeks actress of beauty and imagination able to play the subtext so as to render meaningful an otherwise uninspired second act. For a play not yet written, to be staged at the John Barrymore and booked for an indefinite run. Photo (a must), phone, note. NYM M419.

You Won't Be Disappointed!—Striking, shapely, 31, 5'2", giving, warm, easygoing, with class, in real estate, seeks Jewish *successful mensch who is amiable, affectionate,* outgoing, attractive, 29-35. Not too heavy. Photo/bio/phone. NYM M420.

Terrific Toronto Resident—Travels to Miami and NY. Jewish female, 35, journalist, classy, warm, bright, very good-looking, creative, 5'5", slim. Seeks outstanding, marriage-minded male, 32-42, smart, together, happy, successful, caring, funny, playful, good-looking, over 5'10". Note/photo/phone. NYM M421.

Midwest-Born, European-Bred—Professional lady (pretty blonde WASP) seeks 4-S man (successful/sophisticated/sensitive/single), 37-47, to share fine food, wine, country weekends, interests Dickens to Dynasty, Bach to Bowie, and very cute cat. NYM M422.

The Prince Awaits His Princess—32, 6'1", 180 lbs., light hazel-eyes, black hair, good-looking and clean cut. I'm a successful entrepreneur, ambitious, intelligent, sensitive, caring, charming, sensual and never-married. Wants the best out of life, and gets it. You are 23-34, attractive, slim, petite to medium height, Jewish, classy, intelligent and sensitive. You want a meaningful relationship leading to *marriage and children. Note/phone. Pho*to if possible. NYM L415.

Affluent, Relocated Texan—Male, 36, misses the charm, beauty, sensitivity and wit of a Southern lady. If a pretty, Southern lady who lives in CT or NY fits the above, please get in touch. Photo, bio, phone. NYM J411.

Highly Spirited, Stylish—Professional lady, 35, with European background interested in travel, arts, and adventure seeks charming, witty gentleman, 40-55, to enjoy the good things of life. NYM M423.

Conn. Grace Kelly Look—Without the little white gloves. Slender, 5'6", early 30's, warm, caring in real life, but from 8 to 4, successful banker. Enjoys theater/sports/travel. Photo and bio. Box 3601, Hartford, Conn. 06103.

Friendly Female—Fair-of-face, fifties. Jewish, Jerseyite jewel. Seeks sincere, sane, sound, sixtyish sweetheart. NYM K579.

Beautiful Suburban Woman—40ish, Genuinely classic and elegant. Ready for quality, together man who is serious and mature. Rockland County resident but truly worth meeting. Photo please. NYM L416.

Attractive, Warm, Professional—Jewish female, 36, with great smile and spunk desires a sensitive, energetic, optimistic, financially successful mensch, 35-50, to become each other's everlasting one and only. Bio/phone/photo. NYM M424.

Charming Rogue Exec—With fine and masculine appearance, earthy yet sophisticated, sensual yet intellectual, 5'10", 56. *Separated 4 years, well established and* successful business. Seeking a warm and caring relationship with a female who equates. I am Jewish but no background or age restrictions for her. Photo and phone. NYM K578.

Physician, 32, Jewish—Handsome, 5'7", financially secure, seeks bright, attractive, professional Jewish female for long-term relationship. Photo. NYM J402.

Wealthy Company President—Seeks friendship, long-term relationship and marriage to an exceptional woman. I am Jewish, 6'2", 195 lbs., intelligent, athletic, personable, have a good sense of humor, am very good-looking, and can take off 8 to 10 weeks a year for vacation travel to tropical islands and exotic foreign lands. You are very beautiful with a slim, youthful figure, 37 to 47, intelligent, charming, *romantic and also love to travel. Phone,* bio and recent photo a must. NYM J403.

Love To Sail?—Pretty, petite, bright, happy, successful businesswoman, 40, sailing for 13 years, also winter ski. Seek a handsome, successful, warm-hearted, adventurous man, for a loving relationship. Photo, note. NYM J404.

Very Pretty, Classy—Fun-loving, warm, affectionate, romantic, dynamic, LI professional woman, 39, Jewish, seeks successful, emotionally secure male counterpart, 37-48, *ready for lasting relationship.* Photo/note. NYM M402.

I Believe—*In people, love and pursuing* the dreams I want most. I'm 27, 5'5", Jewish, slim, pretty with dark hair and eyes. Enjoy active life and fulfilling creative career, but think life is an adventure best shared. Seek attractive male, 25-35, who is intelligent, confident, successful, sweet, sensitive and family-oriented. NYM L400.

Pretty Italian/American—36, 5'4", brown eyes, long brown hair. Seeks a man who is emotionally and financially ready for marriage. Interests: antiquing, animals, music, cooking, and movies. NYM M403.

Female Psychologist, 36—Very attractive, lovely Irish eyes, 5'7", gentle, sensitive, romantic, honest, sane. Seeking very intelligent and affectionate, high-level professional man, 36-46, for marriage. Bio, please. NYM M404.

All That Glitters Isn't Gold—But my heart is. This expressive, affectionate Jewish dentist, 28, well-built and attractive, desires a woman who is slim, attractive, intelligent, and willing to share her heart and mind. Bio/photo/phone. NYM L402.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Bad At Ads—Better at life. Pretty, 37, filmmaker/designer. You: male, 30-40, smart, kind, open, honest. Photo, phone, untyped note. Same will go to you. NYM K560.

Upstate Farmer, 34—Seeks female, 25-40, non-smoker, who enjoys the simple country life. NYM K561.

Looking For A Man—Of integrity, warmth and sincerity, for a very attractive, romantic, Jewish, professional woman, 34. Bio/photo, please. NYM K562.

A Recipe For A Perfect Date—In the Big Apple. Take one razmatazz, 29-year-old, Jewish, professional woman, sophisticated with wit and design, looking for male counterpart for maximum impact. Phone/photo/bio. NYM K563.

Good-Looking—Successful Jewish guy, 35, with a great set of choppers, seeks independent, slim, high-energy female from NY/NJ. Photo. NYM M409.

Not Your Usual English Professor—Blonde, slender, attractive, vivacious. Fond of tennis, travel and theater. Seeks mature but not desiccated male over 55. Suburb-based but comes to NYC twice a month. Bio appreciated. NYM K564.

Lost—Super-looking RN hoping to be found by a slim, attractive male, 37-42. Together we can enjoy travel, the beach, life and laughter. Phone, photo optional. NYM K565.

Decidedly Left Hemisphere—Single Jewish man, early riser, late 40's, seeks conversation and beyond with articulate, intelligent woman, under 38. NYM M410.

Warm, Single Attorney—33, Christian, male, bright, active and attractive, seeks woman of similar age and qualities. Bio, phone and photo. NYM J313.

Journalist, 32—Good-looking, athletic, and great sense of humor, they say. Jewish (if it matters). Blue eyes too. Seeks petite female. NYM M407.

Very Good-Looking Man—Easygoing, raised in the city, works in the film business, seeks woman who is beautiful inside and out, 30-40, for serious relationship. Photo a must. NYM L395.

Must Like Tacos—Jewish male, LI/NYC, 5'8", talent executive, enjoys dining, dancing, travel, adventure, theater, seeks Jewish female, 21-29, non-smoker. Letter/phone/photo. NYM M398.

Down-To-Earth, Easygoing—Jewish sales executive, 33, 5'7", attractive, sensitive, non-smoker, good sense of humor. Enjoys most sports, dining, travel and fun. Seeks attractive, petite, intelligent, vivacious woman for a lasting relationship. Photo/letter/phone. NYM L396.

Successful, Handsome Physician—Early 30's, Jewish, sensitive, athletic, fun-loving, into dancing, dining, theater, movies. Seeks a sweet, affectionate, very attractive, well-educated, single Jewish woman, 24-30, to share a romantic relationship and possibly much more. Very busy, so please send recent photo, bio and phone. NYM M399.

Warm, Romantic, Successful—Asian/American male with MBA. Late 20's, 5'8", athletic. Enjoys museums, theater, walking in the park, skiing. Seeks caring, intelligent, attractive lady. NYM M400.

All Dated Out—34, professional, very handsome, fit, cultured seeks slim, smart, sweet, vibrant beauty. Will exchange photos. NYM K559.

Blonde Mermaid, Former Model—Medical student. Seeks male, Jewish physician or architect, over 5'8", 32. NYM K573.

Slim, British Blonde—45, pretty, WASP, seeks single male, 40-50. NYM L414.

Sylphlike, Sensitive Beauty—Warm, charming, mid 30's, seeks 35-45, professional man with humanitarian interests. Life's experience includes work on television, the stage and education. Cultural interests, good conversation, long walks and talks. NYM L410.

LI Professional Man—Divorced, attractive, young 41, seeks Jewish female, non-manipulative, attractive, down-to-earth, non-smoker, caring, sensitive, warm, 30's, for lasting relationship. NYM L409.

Sweet, Soft-Spoken, Very Feminine—Woman, slender, long sandy hair seeks a refined man (50 plus), who is strong and tender to love. NYM K571.

Sensitive, Stylish, Sophisticated—Sensual, successful, secure, caring businessman, 44, with great sense of humor seeks bright, beautiful, slim woman, 28-42, who loves touching, laughing, music, dancing, dining, fine wines, and people. Photo/note, please. NYM K576.

Attractive, North New Jersey Widow—Jewish, 38, warm, fun-loving, businesswoman, mother of 2, seeks caring, professional man, 38-48, for sharing and caring. Note, phone, photo. NYM J407.

Warm, Gentle, Sensitive—MD, 28, seeks pretty Jewish professional. NYM L406.

All The Right Stuff—33, Jewish, 5'11", affluent, athletic, very handsome. Enjoys skiing, the Caribbean, and the best Manhattan has to offer. I seek a warm, sincere, giving woman. She is 23-30, very attractive and self-confident. If your looks match your personality, send photo, phone, bio. NYM M401.

Successful Entrepreneur—Mid 40's, slim and athletic seeks sensitive, fun-loving, late 20's to mid 30's friend for dining and relationship. Photo, bio a must. NYM K566.

Winner Only!—Are you a brain brawny mensch of a guy? Super-attrac tive lady entrepreneur seeks gentlema (40-50) with wit, class, sensitivity an plenty on-the-ball. I'm a 5'4", 115 lbs redhead, looking for an exciting, seriou and wonderful relationship. PO Box 52 Jericho, NY 11753.

Are You A Hugger And Cuddler?—Male, 30-40, preferably health profession al. I'm a 28-year-old nurse, blonde, blu eyes, 5'2", attractive. Hope you're Jewis marriage and child-minded. Your chil dren okay. Photo, please. PO Box 117 NY, NY. 10009.

An Uncommon Man—Independen well-established, attractive, honorabl evolved consciousness, healthy, with spe cial energy, ready to share all with lik woman, 40. I long to experience a unio of mutual choice rather than need. Bio photo/phone. NYM L397.

A Very Special, Caring Man—Quit handsome, tall, trim, educated, fine seeks peer in her 30's-40's. NYM L398.

Are You Looking—for someone who's intelligent, well-educated, professional, self assured, gentle, financially secure, open attractive, adventurous, caring, sharing and special? Are you interested in love marriage, romance, adventure, fun, dinner dancing, travel, friendship, commitment or something else special? Then you should look at *New York*'s newest classified section . . . Strictly Personals. it's the best, fastest, and most efficient way to reach over 1.6 million very attractive people. Talk to the people you'd like to meet. Talk in *New York*'s Strictly Personals. The hottest way of communicating in town.

ANNOUNCEMENTS

Adorable Redhead On The Bagel Line-At Zaros, Monday morning, March 4. Pumpernickle and lox. Let's meet again next Monday, 8:30 A.M.

APARTMENTS • CO-OPS • CONDOS • HOUSES

To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, commercial property and other real estate, place your working real-estate ad in this section by calling 212-880-0732.

APARTMENTS

One Lincoln Plaza—One bedroom, high floor, furnished. 6 months. 212-570-2179.

5 Minutes From Wall St—Quiet block in Bklyn Heights. Very special, fully furnished 2 bedrooms, new appliances, private garage. No pets. Short or long term. $3000-$4000/month. 718-330-1817 owner.

APARTMENTS TO SHARE

Womens Roommate Referrals—Seen in Glamour. Largest selection. 51 E. 42 St. Call Linda Carrol. 212-972-9899.

APARTMENTS WANTED

Sales/Rentals, Unfurnished/Furnished—Fine clients, investors, corporate needs. East Side/Upper West. Towne East Management. 230 Park Ave. 212-986-6887.

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

Attorney Seeks Manhattan Studios—1 bedrooms, furnished, for corporate clients. No fee. 212-517-7559.

OFFICE SPACE AVAIL.

35 East—1,000 square feet. 18' skylight, north light. Renovated. 2 entrances. 2 fireplaces. Brownstone. 212-532-4545.

SUMMER RENTALS

South Hampton—1/2 acre, very private, 3 bedrooms, huge master onto deck, with 18x36' heated pool, den with fireplace (sleeps 2). Great furnishings, all appliances, long season, $13,500. Photos upon request. 212-879-7915.

Martha's Vineyard Waterfront—Contemporary love nest, 2 bedroom, private beach. $400/up. April-Oct. 212-688-6945.

Floor Them—Wall them in. Put a roof over their heads. Sell them the house of their dreams. Place an ad in *New York* magazine's classified. Call (212) 880-0732.

Nantucket Island—Prime house rentals and sales. Best selections now! 2 week minimum starting at $1,000 per week. The Maury People. Open 7 days a week. 617-228-1881.

Montauk At Ocean—Plush 5 bedrooms, 4 baths. Bi-weekly/season. 516-269-6177.

Hampton Summer!—Cozy studio cottages, near everything! Bike to ocean! 5 months, $2,100 at Ponquogue Park. Call Pagac Realty 516-728-0698.

Charming Spring Lake, NJ—3-bedroom, 2-bath, Cape on the Jersey Shore. Walk to beach and town. Season or monthly. Call after 6pm. 201-449-5618.

East Hampton—Through Sagaponack, Amagansett, Springs. Waterfront, village, woods, dunes. By appointment, please. Lona Rubenstein Inc. 516-324-8200.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in New York Magazine

SUMMER SHARES

Summer Share Wanted—In Berkshires or Long Island. Woman, early 40's, successful businesswoman and published author, interested in joining comfortable house with diverse group of established people. Call 212-533-8860.

Professional Woman, Early 30's—Seeks a very selective summer house situation. I would like to join a house with no more than 6 adults of sophistication, intelligence, humor and a taste for fine ambiance. Call eves. 212-580-1248.

Country Estate, Pool—Milbrook, N.Y. 212-840-2777 days, 212-758-8989 eves.

The Working Classified

New York

(212) 880-0732

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates effective with the January 7, 1985 issue:** one-time rate—$267.00 per inch; two-time rate—$238.00 per inch per issue; three-time rate—$220.00 per inch per issue; four-time rate—$203.00 per inch per issue. Long-term rates also available. Larger sizes available in increments of ¼ inch. **Extra $15 for NYM Box Number.** Complete rates available upon request. Check or money order must accompany ad order and be received every Monday for the issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

4 SEASONS LAKE CRUISE?

THROWN OPEN TO THE SUN., 5000 sq ft Glass Stone Cedar Land Yacht—Sensory Excitement Outdoor Nature Scape Comes Indoors—2 Hung Decks, Terrace—3-4 Bdrs/3½ Baths (Master Bth/Jacuzzi), Liv Great Rm 35' x 25'/Stone Fpl, Den, *Gourmet Computerized Kitc*, "*Recreation*" Great Rm 45' x 30'/Stone Fpl/Stunning Custom Wet Bar, "Equipped" Exercise Rm, Dry Sauna & Steam Closet—Tennis & Pool. Owner finc $450,000

VALUED PROPERTIES
Specializing in "Unique" Properties
(914) 292-8222

EXCLUSIVE
BARNES LANDING-EAST HAMPTON

New to market, high on wooded hill & capturing southern & western exposures, sits a pleasant 3 Bedroom beach house with vaulted LR, brick F/P & large sliding doors to decks. Call for appointment. Offered at $165,000.

EDWARD A. POSPISIL
REAL ESTATE INC
AMAGANSETT (516)267-3030
SUMMER RENTALS!

PENTHOUSE LOFT

1500 sq ft of interior space. 1100 sq ft of private roof space. Dazzling light, great views, N-E-W expos. 12 ft ceils, central A/C, 2 full baths. Convenient W. 20's location. Maintenance under $400 .... $350,000

exclusively shown by
CATHY FIELDS REALTY
(212) 777-0510

70's WEA NYC CO-OP

HUGE CORNER 8

Wonderful West Side apt. Flooded w/sunshine. 3 expos. Glimpse of river. Gracious LR & FDR. 2 MBRs, 3 bths, Mod EIK, Laundry Rm, Maid's Rm/bth. Through wall A/C. Beautiful parquet flr. Top condition. Prewar doorman bldg. Low maint. $974. Ask $820,000.

BETH SATTINGER 212-362-4600

1st Ave. 36th St.

MANHATTAN PLACE
LARGE LUXURY 1 BR CONDO

28th flr, SPECTACULAR PANORAMIC CITY VIEW. For immediate assignment below market $290,000 or rent at $2,500 per month with option to purchase. No broker. Bldg has free health club, jogging track, marble bth, video intercom, etc.

212-754-5362 days 212-683-5239 evenings

BRIDGEHAMPTON
OUR BEST SOUTH OF HWY BUY IN BRIDGEHAMPTON/WAINSCOTT

Almost new contemporary w/large gourmet kitchen on treed acre +, on private cul-de-sac. This 3 Bedrm, 2 bth home complete with all amenities including jacuzzi & pool.

OUR EXCLUSIVE, asking $275,000.

Our Very Best Rentals

Ocean Front Private Contemporary with 4 bedrm, 2½ bths, jacuzzi & Master, pool.

Large selection of Ocean Front luxury houses with pools and tennis courts. Rentals & Sales.

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516-537-1177

4700' PENTHOUSE

Own one of the most *unique residential* spaces *in* NY City. Duplex penthouse in prestigious Pythian condominium. Features terraces, hi ceilinged open expansive loft-like space. 12 rms, 4½ baths, 41 windows. Incredible lite & N-S-E open city views. Lincoln Center vicinity ...... $2 Million

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BEFORE YOU SELL . . .
Call Bellmarc

We Buy Tenants Rights

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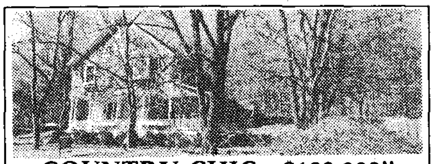
Bellmarc Realty
123 East 77th St, NY, NY 10021

THE SLEEPY CATSKILLS

OUTSTANDING Roxbury Run Cedar Shake Saltbox, 3 bedrm., 1½ bth; lrg. liv.rm., din.rm., kit., wall to wall carpet, lrg. firepl. spacious deck w/dynamite view, very private on 2 ac. Mt. Crest, close to tennis & Swim–$85,000.

REDMOND AGENCY
Route 28, Arkville, New York 12406
914-586-2696 Closed Sunday



COUNTRY CHIC - $120,000!!

Overlks lake-beaut. renov., stone FP, FDR, lg. skylit kit., French drs. to wrap porch, 4 BR, 2 Bth, many designer details. 4 seas. sports. C. Johnson RE: 201-948-6100 or owner: 212-254-0910

CULVER LAKE, N.J. 75 MIN. MIDTOWN

50's W (Carnegie Hall) Studio +

PRE-WAR CONDOS

Big brite studio w/sep 6 X 8 dressing area (or ofc) New full kitchen & bath. Asking $215,000 w/com charges only $262 per mo. Also have 3 lovely 1 BR's totally renovated, mint condition. Priced from $340-$460,000 Bldg has special old world charm w/many extra amenities.

Corinne Word (212) 688-8700
WILLIAM B. MAY CO. Estab. 1866
555 Madison Ave New York, N.Y. 10022

6 ROOMS-CITY VIEW
GREENWICH VILLAGE SOUTH

One-of-a-kind PH duplex offers dazzling views from 49' terrace. Great for entertaining & creative gardening. 3 BRs, 2½ baths, dine area, bay windows, 12 closets & sunlight galore. Full svcd bldg adjacent to smart SOHO. Truly a find! Exclusive with: $490,000.

Gene R. Hanfield, Inc. 212-505-5005

COLD SPRING ON HUDSON

On secluded country rd surrounded by tall trees & pine trees. A unique Cedar Contemp, immaculate cond, vaulted entry w/slate flr. Open stairway leads to balcony overlooking entry way & LivRm. Spacious LivRm w/cathedral ceil & wood beams, study, gourmet kitc, Lg din area w/cheerful wdburing stove, sliding glass drs to delightful deck. Master Bedrm + bth, 2 add'l Bedrms, 1½ bth, central vac, beaut hardwood flrs, raised gdn (strawberries incl), 2 car gar, many outstanding features. $225,000.

TREASURE CHEST REALTY 914-424-4141

AMAGANSETT-EAST HAMPTON
SUMMER SEASON RENTALS

Dunes 2BR 1½bths	$6500
Springs wtrvw 3BR 2bth	$7000
Wtrfrnt harbor 3BR	$8800
Vlge pool 3BR 3bth	$10,000
Wtrfrn/pool 4BR 2½bth	$15,000
Georgica pool 5BR 3bth	$18,000

AMADEN-GAY AGENCIES
516/324-0041

1st Ave 37th St. ***Luxury Condo***

RENT NOW IN MANHATTAN PLACE

2 Bedrm convertible (option for 2nd BR, den or *DinRm*), 2 bay *corner windows w/panoramic city* views, 24 hr drman, concierge, full video security system, 2 Lg Italian marble bths, modern kitc, rooftop swim & health club w/sauna, whirlpool, jogging track. $2,375/month w/option to purchase at special price. No fee. Call Sydney Stein, 9-5 Mon-Sat 718-739-0311 or eves & Sun 516-437-7919.

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Consultations with our real estate, legal and accounting experts are encouraged.

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L&M EQUITY PARTICIPANTS LTD.

SNEDENS LANDING, N.Y. $1,300,000

35 MINUTES TO BROADWAY

Light hearted restoration of RIVERSIDE home set in lovely 3 acre park. Beautifully detailed formal rooms, finely crafted country kitchen, comfort-oriented bedroom suites with exercise/studio space, topped by aerie-like SANCTUARY! Brochure. By appointment. 914-359-0550

KIRCHNER-BRYANT, REALTOR

RT 97, Barryville, Sull. Co., NY 12719 2 hrs NYC

A "CURRIER & IVES" SETTING

*Drive up a quaint country road to this turn-of-the-*century 3 Bedrm farmhouse. Outstanding view of the Delaware River Valley. Tin roof, quarry stone foundation. Completely renov. Quality throughout. Custom Kitc, 3 car gar, Lg barn, henhouse, garden. Ideal for horses. 5 scenic acrs. (add. acr. avail.) $125,000

914-557-8333 REBER REALTY 914-557-8600

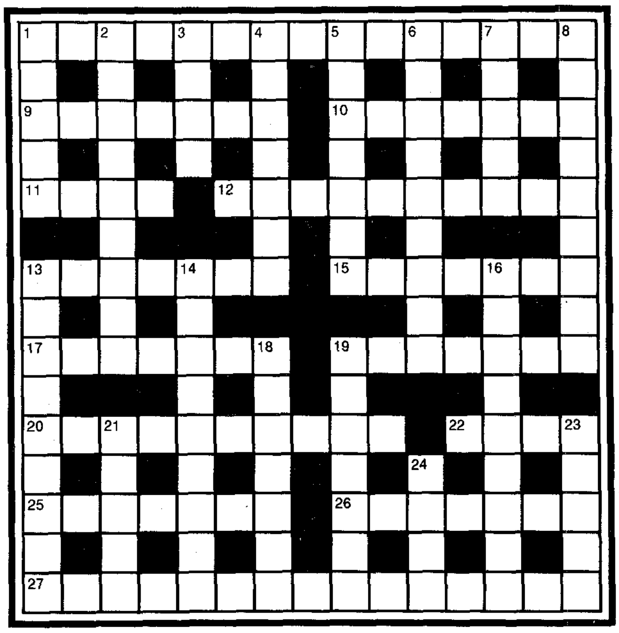
The Working Classified

NEW YORK
(212) 880-0732

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Turn upstream and release the vessel. (8, 7)
9 Conspicuous branch of medicine without a place of work. (7)
10 Bird not in time for rival. (7)
11 Think the reward is given back. (4)
12 It is disgusting although not applicable to us at table. (10)
13 Trickle of dead river. (7)
15 Broadcasting the little number I perform. (7)
17 United needing a match when the odds aren't given. (7)
19 Record a piece of music for a star. (7)
20 Poles once hurt badly by cudgels. (10)
22 Look back and practise conservation. (4)
25 Shout out when cross and surrounded by extraordinary malice. (7)
26 Insects discover their place on both sides of the street. (7)
27 Denied seaplanes crash to have a happy ending. (3, 6, 3, 3)



Down

1 Appeal for piano made by the principal player. (5)
2 Diseases half of which appear in poetry. (9)
3 Backing favourites for pace. (4)
4 Up to a point the president has to cover old ground. (7)
5 Relative one crumples underfoot. (7)
6 Social service which could be auctioned. (9)
7 I damage backing for a prosperous resort. (5)
8 Gives fresh employment to fruit which has been topped. (9
13 Died without a relative but unfrightened. (9)
14 Kind of protection needed when caught between lake and molten stream. (9)
16 Halfback grips newspapermen convinced of his ability. (9)
18 Current in another male-dominated society. (7)
19 They provide light in a dramati and less relaxed situation. (7)
21 Man who discovers the point i a rotten clue. (5)
23 The force of points held by a writer. (5)
24 If you put a boy up after this examination it would be a disgrace. (4

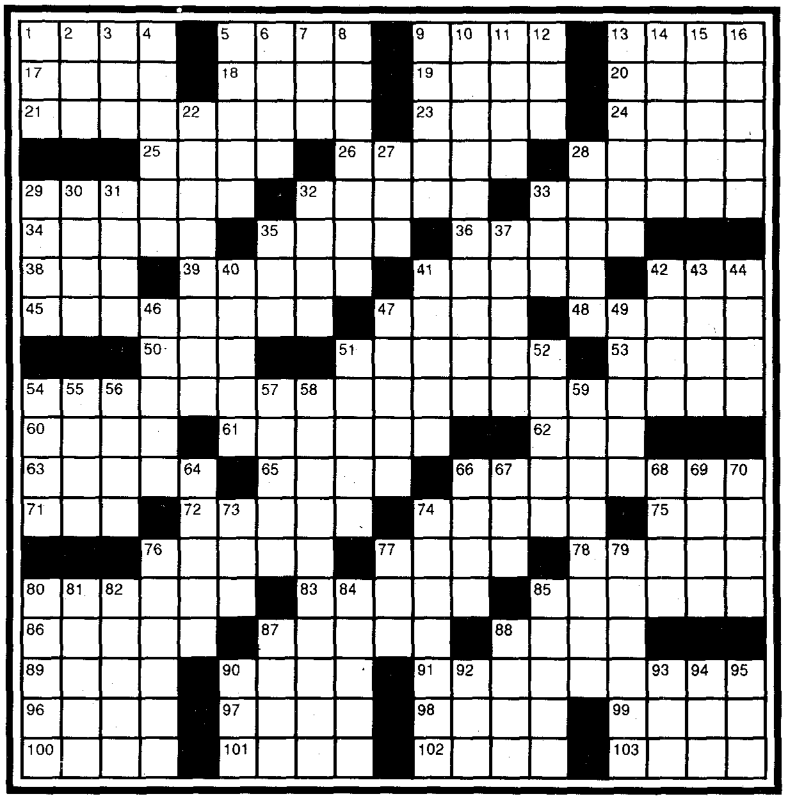
'DWN WTH VWLS':'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Filmdom's "Platinum Blonde"
5 Bobtail's go-with
9 Wallace Beery's Oscar role, with "The"
13 Hitchhiker's signaler
17 Continue to stay
18 Camp dweller
19 Lawn devices
20 Hollywood VIP's, as in this puzzle
21 Oscar winner, 1944, 1956, and 1974
23 Oscar winner Peter
24 Depot
25 Loewe's partner
26 Wacky
28 Involuntary twitches
29 Mussolini's followers
32 Stall shower alternative
33 Window decor
34 Cervantes's language
35 Be remorseful
36 Brings to mind
38 Gator's kin
39 Pertinent
41 Potent
42 Hat projection
45 Marines, familiarly
47 Worse than a misdemeanor
48 Actor's reading matter
50 It thickens, in whodunits
51 Oscar winner, 1941 and 1952
53 Toward the Arctic
54 What you are solving because it's April Fool's Day
60 Empty in the center
61 Aware
62 Make a web
63 Direction indicator
65 German prison camp
66 Places for ablutions
71 Chocolate candy
72 Strategies
74 Cheaply made
75 Byway
76 Oscar nominee Gloria
77 All-male parties
78 Shakespearean storm
80 Outgoing one
83 Hearts: slang
85 Tidal drifts
86 Birthday bonanza
87 Belafonte, et al.
88 One of the Chases
89 Frolicked
90 Aide
91 Oscar winner, 1984
96 Highly-seasoned
97 Rat, e.g.
98 Not feverish
99 Like an old nail
100 Las Vegas machines
101 Is a tenant
102 Aquarium peewee
103 Exaggerated tales

Down

1 Oscar winner Hayes
2 Engagement gift
3 Type of beer
4 Inarticulate
5 Information from the polls
6 Oscar winner Rogers
7 Oscar winner O'Neal
8 Oscar nominee Sydney
9 Offer consolation
10 Pronunciation exercise
11 Clemency
12 Snazzy
13 Lushes
14 Most torrid
15 Snerd the dummy
16 Commercial enterprise
22 Teddy, to Jackie
27 Converse
28 Beach finds
29 Of finance
30 Athletic recreation
31 "Piece of cake"
32 Commences
33 Ego
35 Rescind
37 Underground vault
40 Kind of chair or eel
41 Little drama
42 Take out a loan
43 A snake is one
44 Closet pests
46 Loggers' tools
47 Below zero
49 Nunnery
51 Drinks greedily
52 Went over old ground
54 Hen's child
55 Domains
56 Open-handed blows
57 Absorbs food
58 Aldous Huxley novel
59 Upside down
64 Oscar winner James
66 Tories' opponents
67 Soapy foam
68 Japan
69 Have a loathing for
70 Heard at a rifle range
73 Piggy-bank coin
74 Emphasizing
76 "—— in May" (1964 film)
77 Firmament
79 Start of a nursery rhyme
80 Through train
81 Tread down
82 Feel deference toward
84 Treats for Bugs Bunny
85 On the cool side
87 Oscar winner William
88 Swimmer's woe
90 Frau's mate
92 Prop for a Marx
93 Actor Romero
94 Cicero's tongue
95 Abbr. in Albany



Solutions to last week's puzzles appear on page 118.

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Triple Orange
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Liqueur
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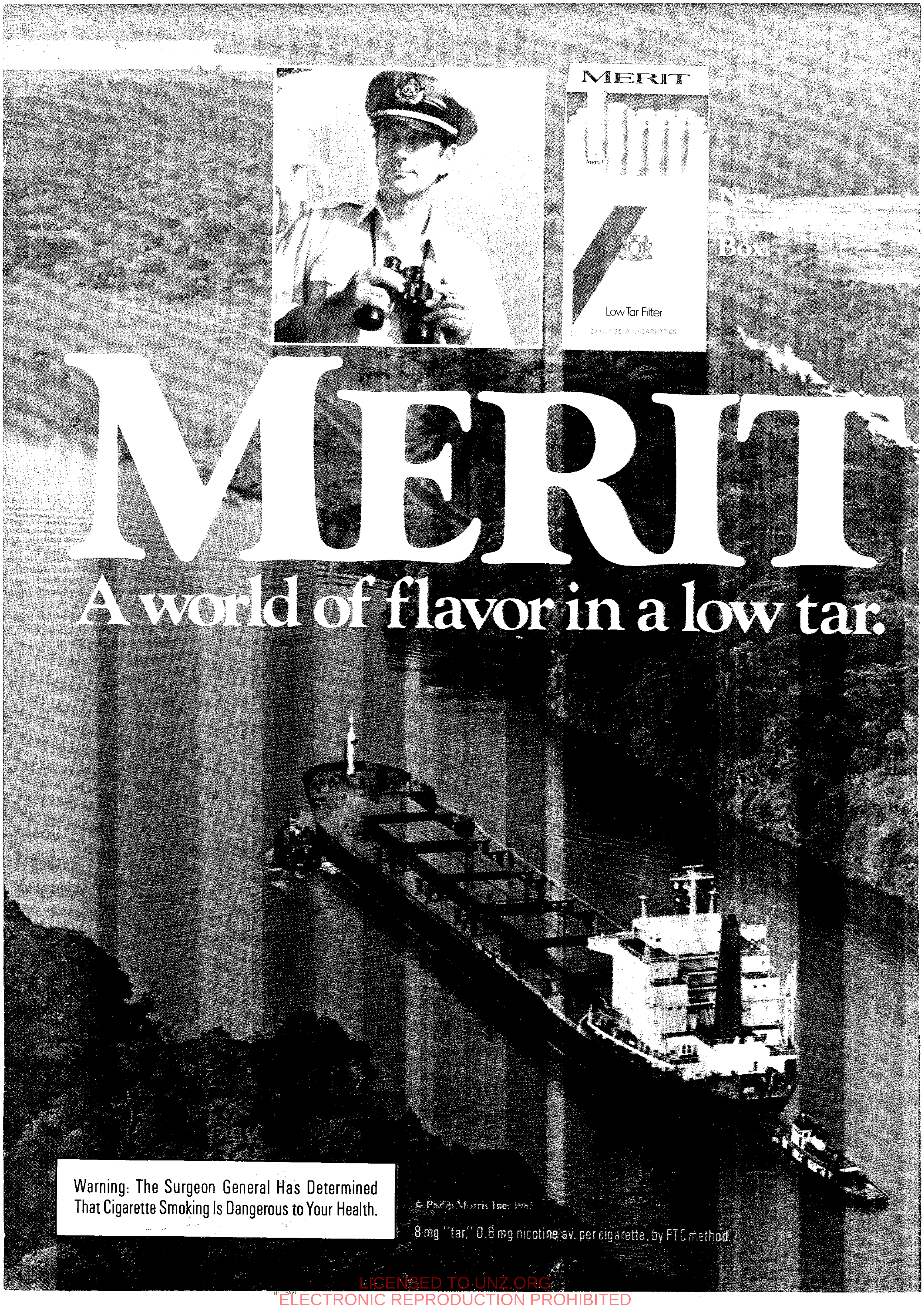
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